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McCALL'S MAGAZINE

THE QUEEN OF FASHION NEW YORK CITY.

Vol. XXV.

NOVEMBER, 1897.

No. 3.



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Beauty and Brains in Women.



IT is a common belief that a woman's physical attractions are the most important qualities in her success with men, but they are all-important only in that they are apt to make men fall in love with her if she is beautiful, and are not of such transcendent consequence in making her popular with men. No rules can be laid down for making men fall in love with you. A beautiful young girl who is simply vivacious and good-natured will naturally nearly always be surrounded by men; but how many of these men are her friends? Has she any influence over more than one or two of them? Unless she has some quality other than good looks and vivacity—in other words, if she is an empty headed beauty, few men will want to marry her, and others will enjoy playing with her as a relaxation, similar to the relaxation they get from playing with children, but that will be all there is in it. Of course, everybody knows that men kill themselves, or kill other people, or ruin themselves for the sake of women who have no other claim to notice than mere physical beauty; but just consider the large number of men whose lives they have absolutely no influence over at all. And just consider those other women who have other attributes than physical beauty, and even, in some cases, haven't any physical beauty whatever, who influence strongly a considerable proportion of the men with whom they come in contact. Really this question of physical beauty is given too much prominence, and is not as important as it is generally supposed to be.

What to Remember When Buying a Hat.

THAT it should be in thorough keeping with your gowns and jackets. That if you are small, a large hat is apt to appear ridiculous. That it should be carefully tied on, and viewed not only full face but at the sides and back, by means of a handglass. That it should either match the things with which it is worn, or harmonize with the colors. That it is unwise to buy a more expensive hat than you intended, as the fashions alter so rapidly. That it should be chosen with a view to the probable weather to come—for instance, a heavy hat trimmed with velvet and feathers is utterly unsuited for rainy days. That care should be taken that the hat is one which will not appear unfashionable after a few weeks' wear.

Treatment of Shoes.

SHOES should be kept carefully in a shoe-bag or ventilated shoe box. Grease walking shoes of tan with vaseline, rubbing off all the grease the leather does not absorb. Put the vaseline on with a firm cotton cloth. Use blacking sparingly and only after greasing the shoes. Do not wear rubbers over fine shoes, but keep a heavy, solid pair of calfskin shoes for rainy weather.

Try to make them waterproof by frequently greasing them with mutton tallow. Rub them afterward with ink and sweet oil. This is better than blacking them. Only "slip" rubbers that merely cover the toe are necessary when these shoes are worn.

Dancing on Bicycles.

THIS is the latest of all fads. The bicycle ball is just coming into fashion, and we shall soon be able to see a dizzy crowd of dancers whirling round on their bikes to the tune of a dreamy waltz.

The bicycle dance is in the form of a musical ride. The ballroom is specially fitted out like a cycle track, and the highly-polished floor dusted thickly with French chalk, to prevent slipping.

The ordinary ball-dresses may be worn, except the long trains of the ladies, which are dispensed with.

Couples cannot, of course, embrace, as in the ballroom; but experienced riders may entwine one arm each, carefully guiding the bicycle with the other. The fad is already spreading, and several wealthy people in London are having tracks laid.

How Do You Tie Your Tie?

"NOTHING is so indicative of a man's character as the kind of tie he wears," said a clever lawyer recently. "You see it is the only part of a man's dress in which his fancy can run riot, and it allows him an opportunity of displaying little innate idiosyncrasies.

"I can always tell what sort of a customer I have to deal with the moment he enters the witness-box, if I get a good square look at his necktie. Supposing it is black and slovenly tied, it is pretty safe to assume that he is melancholy, and has, probably some secret that is worrying him. If, on the other hand, the black knot has been tied with precision, he is secretive and cautious, and needs careful handling. Red nearly always shows that a man is predisposed to excitement, and easily worked on; and anything mauve or purple indicates acquisitiveness and love of money."

Comicalities.

HE was very sentimental. She was distinctly practical. "Ah," said he, the other evening, "I felt as though I ought to take off my shoes before entering your presence." "I hope you'll feel the same when we're married, John. It will save the carpets," said she.

"BUT has my daughter herself given you any encouragement?" asked the anxious father of a would-be suitor. He thought a moment, and then said quietly, "I think I may say she has, sir. It was only last night that she told me that your business was increasing every year."

IT was an Irish housemaid who, when boasting of her industrious habits, said that she rose at five, made her fire, put on the kettle, prepared breakfast and made all the beds before any one else was up in the house.

"I LOVE you more than any one in the world," he said ardently. "Sir, you forget yourself," was her chilling reply.

LITTLE SCEPTIC—Nurse, mother says man was made of dust. Is it true?

Nurse—Certainly, Master Tommy.

L. S.—Do you mean to say I was made of dust! (Nurse nods her assent.) Then why don't I turn to mud in my bath?

MR. OLDBY—I am a self-made man, sir. I began life as a barefoot boy.

Kennard—Well, I wasn't born with shoes on, either.

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THE QUEEN OF FASHION

NEW YORK CITY.

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NEW YORK, NOVEMBER, 1897.

No. 3.

Concerning Thanksgiving Day.

Of late years Thanksgiving Day means no more to many of us than a family reunion around a board literally groaning

harvest festival was observed by other New England colonies and during the Revolutionary War was introduced into several of the Middle States. In 1863 it was made a national holiday. Since this date the President has issued an annual proclamation appointing the last Thursday of November as Thanksgiving Day.



The City Hall.

The World Building.

The Sun.

The Tribune.

American Tract Society.

Times Bldg.

The Potter Bldg.

CITY HALL PARK, NEW YORK.

under its load of roast turkey, mince pie and other appropriate, if slightly indigestible dainties. But very different was its significance in 1621 when Gov. Bradford of the Plymouth Colony ordered that a day be set apart for prayer and thanksgiving to God for the first harvest of the Pilgrims. As years went by this

Tradition tells us that the Pilgrims, having no cattle or domestic fowl to kill, shot the wild turkeys that were plentiful in the forest and served them at the feast that graced their first "harvest home." Hence the origin of the custom that makes the turkey the *pièce de resistance* of the Thanksgiving dinner.

Evening Toilettes.



EVENING gowns are of wondrous magnificence this season, by reason of elaborate embroideries, carried out in pearls and precious stones, so well cut and carefully imitated that they are almost as beautiful as the real gems. These embroideries generally figure on satin or *peau de soie*, which somewhat resembles satin, but is firmer and with rather less sheen.

A single trail of large flowers and leaves, or a wandering stem of foliage, starred with berries, has more effect on the front or side of a satin skirt than a covered design forming panel or front,

and this type of embroidery, whether in beads, sequins, or a combination of tinsel thread and jewels, is the most fashionable, the heavy, set patterns, having quite a *passé* air.

For young ladies' gowns, the embroideries are slighter, and appear as trailing designs, well powdered with jewels, on a satin belt, or as a dainty edging to lisse frills surrounding the décolletage, or as wing-shaped pieces to support the gathered bodices. Cuirasse forms, thickly embroidered, are also disposed on the low bodice, the frills falling away on either side, or soft folds in the popular swathed fashion running beneath the cuirasse, and slightly draping over it at the top.

On fragile textures, frills, ruches, and puffings are universal, and when flounces of chiffon or *mousseline de soie* are used on satin, the edges are often run with tiny sequins, or with fringes of paste and crystal. Clusters of orchids or roses decorate the corsage, and on pure white toilettes the camelia, with its waxy green leaves, is very fashionable.

Many dinner gowns are slightly trained, but the younger wearers still adhere to short skirts, much befrilled or ruched, and long transparent sleeves, fitting closely to the arms, are indispensable. Rows of pearls are worn tightly clasped round the throat, and with one long chain falling loose, and caught here and there with brooches to the bodice. Handsome bracelets are being lengthened to form necklets, as the cluster type looks admirable in this fashion.

Tulle has this season returned to us as a fashionable accessory of the ball gown. An exquisite toilette of white satin, draped with tulle, had the edge falling over, and pinned here and there with snowy camelias and dark green leaves, the bodice entirely covered by crossed folds of tulle, opening just at the centre to reveal a triangular plastron or cuirasse, entirely of the flowers and foliage.

Wispes of tulle, fastened with jeweled pins and combs, have been worn in the hair at the opera and smart balls, and broad widths of tulle are arranged in fichu fashion over handsome fete gowns, or worn as sashes, the ends gathered in tassel style, and fastened with bows or ornaments to the skirt.

Fancy tinsel and gold belts have not achieved the popularity

which was anticipated, possibly because they curl up, and quickly acquire an "aged" appearance, but ordinary belts are much narrower, while the corselet type of swathed belt appears to grow broader, and is adorned with very ornate fastenings. The bolero has by no means ended its reign, and the new ones are lavishly braided or embroidered, are perfectly stiff, and lined with handsome glacé or brocaded silk.

For evening dresses, skirts and sleeves of thin silks and transparent fabrics are covered with tiny tucks standing out like cords. This is wonderfully pretty and becoming, but such dresses are costly; they entail such an amount of hand work.

White is to be very much worn, pure white, plain, or relieved with superb jewel embroidery. Saffron will be a favorite evening color. And black evening dresses will be numerous, brightened with steel or moonlight spangles. That useful style of dress—the low neck with long sleeves—will be as fashionable as ever, especially with the unlined ruffled sleeve of chiffon.

Beautiful black tulles and gauzes are being made, embroidered with shimmering spangles and gold thread.

All the most beautiful evening dresses preparing in Paris for the Winter's display are made of rich brocade, in such colors as mauve mingled with black, black and white. In one brocade,

blue, green, mauve, brown, pink, and red appear beneath a super-white brocade, while other silks are woven in double diamonds in a sort of armure which seemed to have grown up from the fabric in relief, the weaving being so perfect. In this, green mingles with black, so also does blue, brown and red.

The watering of *moiré* has undergone quite a revolution. The pattern is now carried across the stuff like mother of pearl, almost in an indescribable zigzag, which has a different effect in every light, some being striped as well as spotted. There are a good many zigzag ribbon effects in *moirés* and in other silks.

BETTY MODISH.

LADIES' EVENING WAIST.

No. 4902.

Sky blue taffeta, white chiffon and Nile green velvet ribbon was used for this *chic* bodice. The back and front are cut in one piece without seams except at the shoulders. The fulness is laid in three large horizontal tucks. The shaping is formed by gathers at the waist line both back and front. The neck is slashed away in big pointed scallops, richly outlined with gold and pearl passementerie and edged with accordion pleated chiffon. A bow of green velvet ribbon is placed smartly on one shoulder while a twist of the same trimming conceals the closing on the left side. Short puffs, garnished with butterfly frills of silk, form the sleeves. As shown

in the small view at the left of the illustration, this bodice may be made with a high neck and long sleeves by the addition of a yoke and tight-fitting lower arm portions. All varieties of silks, velvets, brocades, satins, gauzes, *mousseline de soie*, crepe, net or plain or fancy cashmeres may be used for the development of this design.

No. 4902.—Ladies' Evening Waist (to be made high or low necked), requires for medium size, $4\frac{1}{4}$ yards material 22 inches wide, $2\frac{1}{2}$ yards 36 inches wide, or $2\frac{1}{4}$ yards 40 inches wide. Lining required, $1\frac{1}{4}$ yards; silk for yoke, 1 yard; wide ribbon, 3 yards. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

Regular price, 25 cents; but to our readers, only 15 cents.



McCall Bazar Pattern No. 4902

A HANDSOME EVENING WAIST.—See description in opposite column.

Fashionable Bodices.

No. 4903.—LADIES' WAIST.—A novel and attractive combination of plain silk, velvet and chiffon is shown in this smart bodice. The box-plaited front is adorned with a fancifully shaped yoke of velvet edged with a full ruffle of the chiffon. The closing is formed invisibly at the left under arm seam. The back has its fulness laid in box and side plaits from neck to waistline. The sleeves are an absolutely new idea being made with tight-fitting lower portions laid in rows of tucks just below the puffs at the shoulders. Fancy silks, satins, plaid velvets, or plain or figured woollens may be used for this design.

No. 4886.—LADIES' TAILOR-MADE WAIST.—English tweed was used for this jaunty bodice. It is arranged in a tight-fitting style, fastening on the left side with a row of cloth-covered buttons. The V-shaped neck is finished by a rolling collar handsomely faced with velvet. A shaped hip piece, laid in plaits in the back, is sewed on at the waist-line.

No. 4893.—LADIES' BLOUSE WAIST.—An especially pretty design for bodices of fancy silk, velvet, plaid or checked woollens is here shown. It is made with a loose front laid in four rows of tucks at the bust. The shaped yoke and velvet epaulettes are trimmed with ruffles of plain silk. A garniture of the same material outlines the centre closing of the front. The back has its fulness arranged in plaits. Velvet ribbon is used for the belt and collar.



McCall Bazar Pattern No. 4903

No. 4903.—LADIES' WAIST, requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide, 2 yards 40 inches wide, or $1\frac{1}{4}$ yards 44 inches wide. Plain velvet required, $\frac{3}{4}$ yard 27 inches wide; lining, $1\frac{3}{4}$ yards; ribbon represented, 3 yards. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

Regular price, 25 cents; but, to our readers, only 15 cents.

McCall Bazar Pattern No. 4886

No. 4886.—LADIES' TAILOR-MADE WAIST, requires for medium size, $2\frac{3}{4}$ yards material 36 inches wide, $2\frac{1}{4}$ yards 40 inches wide, or 2 yards 44 inches wide. Lining required, 2 yards; velvet facing represented, $\frac{1}{4}$ yard; buttons, 13. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure.

Regular price, 25 cents; but, to our readers, only 15 cents.

McCall Bazar Pattern No. 4893

No. 4893.—LADIES' BLOUSE WAIST, requires for medium size, $3\frac{1}{4}$ yards material 22 inches wide, $2\frac{1}{4}$ yards 36 inches wide, or 2 yards 40 inches wide. Lining required, $1\frac{1}{4}$ yards; wide ribbon represented, $3\frac{1}{4}$ yards; narrow ribbon, $6\frac{1}{4}$ yards. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

Regular price, 25 cents; but, to our readers, only 15 cents.

Here and There in a Great City.

WHEN that ease loving Dutchman, Peter Minuit, Director General of the West India Company, purchased Manhattan Island from the savages at the reduced price of sixty guilders, (\$24.) payable in buttons, beads and other trinkets, he had no idea what a bargain he was getting. Its irregular shore and wooded, swampy and rocky expanse of wilderness was not for a moment to be compared to the flat and fertile pastures of Holland. He probably thought he paid an ample sum for his new possession, for in those days land was cheap—even corner lots—and money was dear. This was in 1626. Two centuries have rolled away into eternity and Time has turned the scales. Money is now cheap and New York land out of the reach of all but millionaires.

The first discoverer of Manhattan Island was Verazano an Italian sailor. In 1524 he cruised up the American coast from Cape Fear to New York Bay. His ship lay at anchor for a few days in the harbor, he traded a little with the Indians and then set sail for France. This visit was but the flying raid of an adventurer into unknown lands and of no practical benefit, either to the old sea rover himself or to the fair territory that the Indians had tersely called Manhattan, meaning the small island. So it was not until eighty-five more years had passed that the true history of New York began. In that year "did the worthy and irrecoverable discoverer (as he has justly been called), Master Henry Hudson, set sail from Holland in a stout vessel called the Half Moon, being employed by the Dutch East India Company to seek a North West passage to China." The same facetious authority, Washington Irving, goes on to tell us, how, after a prosperous voyage, with the orange, white and blue flag of Holland flying from her mast head, the *Halve-Maen* at last entered the beautiful bay, at the head of which now stands one of the greatest and most important cities of the world. Up the noble river which bears his name sailed this doughty navigator, under the impression that the broad waterway was the long sought for passage to the Orient. When Albany was reached and the shoaling waters showed that it was but an ordinary stream, Hudson was mightily disappointed. Since his day, many another political adventurer, filled with schemes for the benefit of the metropolis, has gone up the great river only to find himself stranded in shoal water at the State capital.

The settlement of New Amsterdam by the Dutch after this memorable visit of Master Hendrik Hudson, its history under divers governors until its final capture by the English in the times of valorous Peter Stuyvesant, (*Hard Koppig* Peter), the last of the Dutch rulers, has been written about too often to bear repetition here. It is of Greater New York, the wide awake, bustling, alert, noisy, unmanageable, all powerful city of nearly three million souls that it is the purpose of this article to treat.

To the visitor from the country New York is first of all a noise. For whether he arrives at the "Grand Central" or comes across the Jersey ferries, he is pretty sure to strike the same all pervading din. Presently he realizes that the men shrieking and howling in a long line before him are not dancing dervishes or any other "Midway" attraction, but simply inoffensive (save the mark) cabmen thirsting for a fare; that the pandemonium of sounds is but the roar of the ordinary street traffic supplemented by the whirl of the elevated trains and the clanging bells of the cable cars.



ONE OF NEW YORK'S HIGH BUILDINGS.

The twenty-one story structure of the American Surety Co.

If this same visitor is looking for rest and refreshment he has upwards of one hundred thoroughly good hotels in which to regale himself; if his purse is not quite equal to the exorbitant demands of mine host of one of these famous hostelrys, there are two hundred and fifty more hotels of the second and third class; of all grades probably a thousand. Perhaps, best known of all these houses of public entertainment is the Waldorf, with its immense addition now being erected to run in connection with the earlier building. When this is completed the hotel will be unrivaled. It is said that \$5,000,000 were required to build the Waldorf and an equally large sum is being expended on the addition. Many of the other gorgeous hotels that line Fifth Avenue or Broadway rival the Waldorf in cuisine, rich furnishings and elaborate frescoes. And as for our restaurants, what other American or foreign city, with the possible exception of London or Paris, can even attempt to equal them?

In starting in on his tour of sight-seeing, our traveler should first of all visit the downtown streets and then gradually wend his way to the newer and more fashionable portions lying farther north. The first settlement was made near the Battery; close by was the fort that protected the inhabitants with absolute impartiality from either the savage rulers of the forest or the restless colonists of New England, who if more civilized were equally a cause of disturbance to the peace loving *Meinheers*.

The irregular lines of the lower New York streets are due to the fact that the colony grew for thirty years before streets were laid out and the settlers built their log houses wherever they pleased. There were but two public roads, the Boston (or Old Post) from the Battery along Broadway and the Bowery, and the ferry road from the fort along the lines of Stone St., Hanover Sq., to Brooklyn Ferry at Peck's Slip.

At the junction of Broadway and Whitehall St., a narrow triangular strip of ground, where two hundred years ago the jovial settlers indulged in their favorite pastime, is still called by its ancient name, The Bowling Green. Looking north from this point a wonderful vista presents itself. Broadway appears a deep canon shut in by an irregular sky line of towering build-



LOOKING UP BROADWAY FROM BOWLING GREEN.

ings. Highest among these are the giant structure of the Manhattan Life Insurance Co., and the twenty-one story building of the American Surety Co.

In his walk up the bustling thoroughfare, crowded with hurrying throngs of business men, our visitor must not forget to spend a few minutes in old Trinity Church, which stands a perpetual reminder of the vanity of riches, at the head of feverish Wall Street.

Close at hand is the Stock Exchange and on the days when the market is active the antics of the "bulls" and "bears" well repay the searcher after novelty. Continuing up Broadway, the Post Office and City Hall Park are reached in quick succession. The view across the park with the quaint old City Hall in the fore-



THE VANDERBILT HOUSES.

Home of Geo. Vanderbilt, Mrs. Elliot Shepherd, W. D. Sloan. Residence of Wm. K. Vanderbilt.

would be considered but a few removes from a pauper if he tried to "cut a dash" in the plutocratic circles of this huge town.

If a "bus" is taken at Washington Square, for the plebeian sum of five cents our traveler is jolted past the Union League, Metropolitan, Manhattan and other well known club houses, the twin palaces built by the late W. H. Vanderbilt, and occupied by Mrs. Elliot Shepherd, Wm. D. Sloan and Geo. Vanderbilt, the residences of Geo. Gould, J. J. Astor, Collis P. Huntington, Wm. Whitney, Elbridge Gerry and other well known leaders of society. The most gorgeous private house in New York and probably in America stands facing the Plaza at the entrance of Central Park, this is the property of Cornelius Vanderbilt and is one of the show places of the town, at least as concerns its exterior for alas! the interior with all its treasures of art and tapestry is rigidly barred from the public view.

The club plays a great part in the life of every man of any wealth or prominence in New York. All social, political, religious, professional and business interests are concentrated in this way. There are over fifty large clubs possessing gorgeous homes of their own. All good Republican visitors to town like to have the *entree* of the Union League, while the Manhattan, whose



MANSION OF CORNELIUS VANDERBILT.

On 58th St., facing Central Park.

ground, flanked by the lofty newspaper buildings on the other side of Park Row, with a veritable "sky scraper" bringing up the rear, is most interesting. When the City Hall was first built, it was considered an unnecessary expense to finish the back in the same elaborate style as the front, so for years it was left in plain unpainted brick, as the structure was thought to be so far uptown that no one would care to walk around to notice the back. History tells us that in the early days of the town, this park, called "The Plain" was used as a public pasture by the inhabitants. Every morning the village herdsman passed through the streets blowing his horn, and collecting all the cows of the community he drove them to this field, there to browse until sunset, when this same useful individual took them home to their masters.

At night the illuminated tower of the World Building, the highest of the newspaper offices, can be seen from almost any part of Manhattan Island and even far up the Hudson or over on the Jersey shore. Before we have more than touched on the interesting sights of down town, the necessity of space compels us to leave this historic region and hurry our traveler northward as fast as the cable cars can take him. He has just seen the streets where for-



THE TIFFANY HOUSE--72nd St., and Madison Ave.

tunes are made and lost every day and now we shall show him the homes of our money kings.

Fifth Avenue is the Mecca of the millionaire. No matter from what section of the country he has wrung his gold, as soon as the pile looms huge enough, visions of a palace on "The Avenue," an established position in the "Four Hundred," begin to find a place in his imagination. And in spite of all statements to the contrary, if he is endowed with patience, a fair education and the absolute essential, an unlimited supply of dollars, that place is not hard to reach. But it must be borne in mind that in New York great fortunes are common and many a Dives of a smaller city

habitat is in the old Stewart mansion, is found most attractive by the Democrat. The Metropolitan, (oftener called the Millionaires'), the Lotus, Union, Century, University, Knickerbocker, Players', Raquet, Authors', N. Y. Athletic, are but a few names chosen at random to show the wide scope of these societies. It is the usual thing for a fashionable man to belong to three or four expensive clubs and often the list is run up to more than a dozen. That the club is decidedly a feature to be reckoned with in New York may be readily seen, when it is known that there are fully three hundred clubs of good standing in the city with a membership of over a hundred thousand. In these organizations the fair sex is not neglected. Many a prominent club makes a feature of its annual "Ladies' Day" and invitations to these functions are at a premium. Women's clubs have also a goodly representation in our town. Beginning with the well known Sorosis, their names include a legion of literary, charitable, dramatic, social, and musical societies.

While our traveler has been viewing the down town streets and casting many an envious glance at the abodes of wealth and luxury that line our famous avenue, his wife is spending her time in that spot well-beloved by all our compatriots of the feminine persuasion, the shopping district of New York. Most of the famous stores—with one or two notable exceptions—are on or between 14th. and 23rd. Sts., on Sixth Ave., and Broadway. Here are displayed, long before they reach any other city in the country, the very latest imported novelties, exclusive designs in dress-goods, millinery or all the thousand and one modistic trifles that help to make woman lovely. No one can get a fair idea of our great city until he has taken his place in the well dressed throng that crowds the sidewalks of one of the blocks in this district.

After a brief drive through the Park, with perhaps a peep at the animals, the hero of our pilgrimage is obliged to confess himself tired out with sight-seeing and fain to leave the Museums of Art and Natural History, the Riverside Drive, Grant's Tomb, the Brooklyn Bridge, and the Statue of Liberty for another day. As he sinks to rest that night in the downiest bed of one of the best hotels in the world, he falls so quickly to sleep that he might be in an ideal metropolis of dreamland, where the elevated ceases to rumble and the cable cars go to bed promptly at nine, so little effect do the unaccustomed noises of a great city have upon his tired brain.

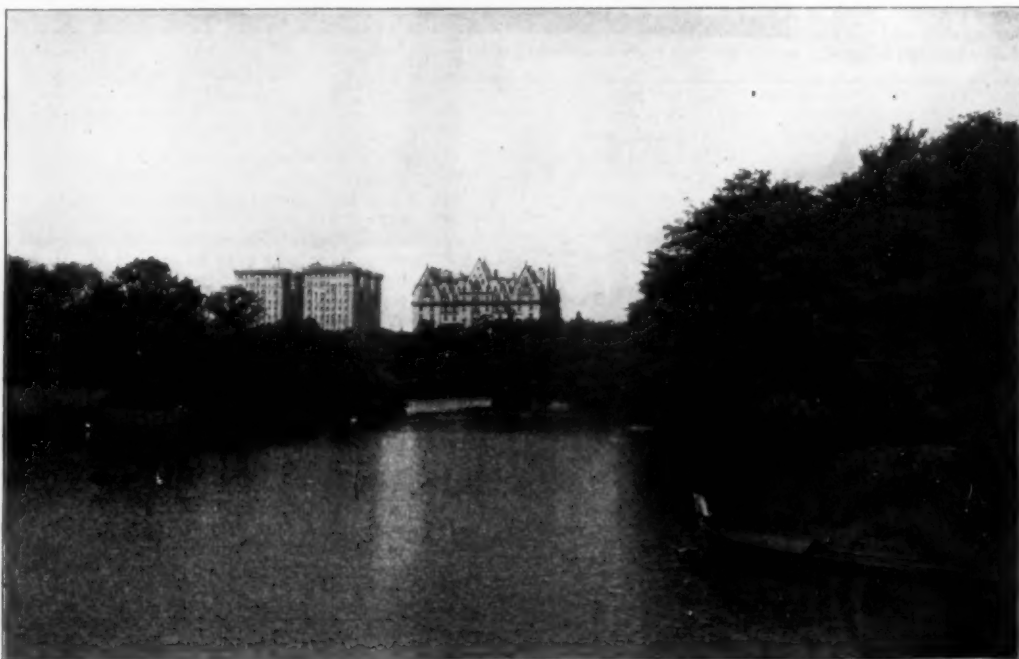
E. B. CLAPP.

Man, and How to Manage Him.

EDUCATION! What importance that combination of nine letters assumes in the life of the man that is to be! As the immortal Squeers remarked, "Money should be saved for educating little boys," and paterfamilias, sighing over those pleasing little accounts, which have a singular gift of increasing from two figures to three, as time goes on, thinks the advice sound, and rather wishes that public schools had existed in Adam's days, as, perhaps, our general ancestor might have paused, ere he entailed on his descendants the necessity of wearing those garments which Tom, Dick, and Harry spoil and destroy with such unerring skill; whereas, if a sweet smile had been sufficient, it could hardly have been outgrown, and if only fashion had so

decreed might have suited equally well the class-room, football-field, or river, which, as things are now arranged, entail such various costumes.

Many a man who would have been earning a good income by the use of his hands is rusting out his life in dark, heated offices, always depressed, stupid, unsuccessful, condemned to this moral treadmill by the mistaken standard of social position taken by his parents, who dreaded the sharp tongue of Mrs. Overthrew, if their Jack went into a mechanical trade, while her Horace traveled daily citywards, with immaculately glazed shirts and the newest fashioned tie and suit. Horace was cut out by Nature for the successful man of business, hard, sharp, smart, mentally and personally; while Jack's only talents were the very reverse, and he was intended by Mother Nature for anything requiring skilful fingers and strong muscles. Then, again, George might have passed from sentiment to sense, and made a fair living in his uncle's brewery, had not his mother and sisters, unluckily, mistaken a very harmless gosling for a swan, and joined in hero-worship, till the poor youth's brain was turned, and his fugitive verses and impressionist sketches appeared to him through a golden haze of flattery as efforts of a master hand. Occasionally the cutting lash of criticism restores for the moment the mental equilibrium of such a luckless youth, but more often if he has a little money, he poses through life as a genius born out of time, and unappreciated by the soulless earthly crowd.



A VIEW IN CENTRAL PARK.

Looking across the lake towards the Majestic and Dakota apartment hotels.

During school and college days our boys are taken much out of their mother's hands, but one thing remains in her power, which is the fostering of any natural taste. Happy is he who has a hobby, and is fond enough of it to follow it up intelligently. Not only is it an amusement which may sweeten spare intervals of hard work, but also it may turn to unlooked for profit in these days of world-wide travel and ingenious daring speculation.

The beginnings are rather apt to be the reverse of pleasant sometimes. Natural history may commence with a wash-basin, overflowing with the contents of more or less half-hatched sea birds' eggs, and a little miscellaneous live stock, toads, snakes, tadpoles, etc. Mechanics mean hammering; geology, ditto, ditto, and stones strewed round promiscuously. Even stamps can introduce stickiness, and music a good deal of strumming or squeaking, according to the instrument chosen; while painting is apt to lead to borrowing everyone's box, and more or less amalgamating the contents, which leads to words at times. Very few sisters have patience to help the young, struggling male animals to flounder through these early stages, and smooth the path. More often they effectually flatten him out, and leave him discouraged, cross, and sore, when a little assistance or encouragement just at this juncture would be of inestimable benefit.

A. R. H.

McCall's Magazine

New York.

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PATTERNS.—Very careful attention is given to all orders for patterns. Patterns are sent immediately on the day orders are received. There is no delay. Orders can be sent to our Chicago Branch, 189 Fifth Avenue, if preferred. Many ladies write to know if they can get patterns that were illustrated in former issues of this magazine. To this we reply "Yes!" Nearly every pattern that has ever been seen in this magazine can be sent promptly. Patterns are not discarded until we are sure that there will be no further orders for them.

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The Care of House Plants.

[T will naturally be understood that cleanliness is of the first importance in the successful culture of house plants. Leaves breathe, as it were, through their pores, and these are quickly choked by impurities in the atmosphere, therefore the more confined they are to the close atmosphere of our sitting-rooms the greater is the need for frequent washings and syringings. All plain, hard-foliaged plants, such as palms, aralias, aspidistras, etc., should be well sponged with clean tepid water, but ferns, mosses, and other delicate plants require to be syringed or watered with a fine nosed can.

Insects often make their appearance, encouraged by the dryness and warmth of the atmosphere, but they must be rigorously kept under by brushing them off with a soft brush, the application of insect powder, or by fumigation. The latter is the most effective mode if the plant is badly infested, but is somewhat difficult to apply. Perhaps it is easiest when the plant is placed under a tub in company with a flower pot containing a few red hot cinders and some tobacco powder dusted upon them. Two applications at the interval of a few days will generally suffice to clear them off.

When we come to watering, we touch the most difficult part of our subject. It is impossible to lay down any hard and fast rule for this operation; to do so would merely result in disastrous failure; nothing but practice can give proficiency in this branch of plant culture. The chief point to keep in view is, that in Winter, water is merely required to sustain life, whereas in Summer, when the functions of the plant are active, and growth is progressing, enough must be given not only to supply waste, but to allow of the extension and formation of new tissues. Were these elementary facts kept constantly in mind, there would not be so many disasters arising from over watering. In dull, sunless weather, let each plant become quite dry, and then give just enough to moisten the earth thoroughly; but in hot sunny weather, the order is reversed, for if the plant is healthy and growing freely, copious and frequent waterings must be the rule.

In the matter of ventilation, be careful to avoid cutting draughts; much harm is often done by injudicious air-giving. Do not run into the common error of turning your plants out upon the window-sill or balcony in weather which, although sunny, may yet be of a chilling nature. Harden gradually on the approach of Spring by increasing the amount of air, and only turn them out on mild, moist days. A safe rule is to be guided by one's own feelings; if the atmosphere is congenial to the human frame, it will also be beneficial to plant life.

Good soil, properly mixed and adapted to the wants of each particular plant, is a further element of success. A somewhat stiff loam, with an admixture of powdered charcoal, crushed bones, and coarse sand, pressed firmly round the roots, is suitable for all kinds of palms and smooth-foliaged houseplants. Ferns, mosses, and other delicate subjects require a less stimulating soil, preferably loam, leaf-mould, peat, and silver sand. Clean, dry pots and dry crocks when repotting plants are an absolute necessity.

If, however, you notice a pot that does not get dry, but appears to be in a wet and stagnant condition, turn it out at once. Examine the crocks, and displace them if they are clogged up with wet soil. Look closely for worms; if you should see holes and cracks but no worms, tap the pot until they appear, then remove them. Afterwards take a perfectly clean and dry pot of the same size, or even less, and turn your plant into it, pressing it and shaking it down by gentle taps on the bench or table. If the surface of the soil is moss-grown, remove it with a blunt stick, and scatter a little fresh mould in place of it. The plant is now in a fair way of recovery, and in nine cases out of ten, if carefully watered, will recover its freshness and beauty; an important matter if it is either rare or valuable. Strict attention to these simple rules is necessary to keep house plants in good condition.

The attention of our readers who live in the vicinity of Chicago is called to our new branch office in that city. A full stock of all the latest designs is kept constantly on hand. Orders for patterns receive the same prompt attention that they do in the New York office. Address THE McCALL CO., 189 Fifth Ave., Chicago.



To the Point.

AN entertaining woman, that is a woman whose conversation really gives pleasure to others, who is sympathetic without being gushing, clever enough to know when a merry jest will be appreciated or when it is most tactful to remain silent, has discovered the great secret of social success. "Good looks, a good dress, a good address are so many points in the game of life," says Thackeray. Beauty nowadays is largely a question of becoming costume. A charming gown is readily attainable by the use of

our incomparable patterns, and bright topics of conversation can always be found in the articles we publish each month. Therefore it follows that a fair measure of popularity is well within the reach of all our subscribers.

By the first of November the girl who is "forehanded" begins to think of Christmas presents. She will find the December number of McCall's MAGAZINE simply invaluable, as it will contain many original designs for homemade Christmas gifts as well as all sorts of timely hints for the celebration of the great festival.

A new star has risen upon the dramatic firmament. Charming, graceful, clever Maud Adams, so long associated with the triumphs of John Drew, is at last at the head of her own company. She has opened her season with an adaptation of J. M. Barrie's "Little Minister," and as "Babbie," the vivacious heroine of that idyllic tale, at last has a character exactly suited to her talents. Her piquant face, half hidden under its great plumed hat, looks out from our November cover, a delightful addition to the monthly gallery of players.

Modes of the Moment.

Ideas from New York, Paris and London.



HAT fickle arbiter of our modistic destinies, Dame Fashion, has at last declared her intentions. After dilly-dallying for a month or two, getting our expectations wrought up to the highest pitch, she has, all at once, decided to be frank, tell us what she means to do and how she is going to do it.

The Russian blouse has come to stay, for the Winter, at least. It has "taken" with Fifth Avenue and has been pronounced becoming, *chic* and up to

date by really fashionable women everywhere. Some of the very newest of these garments are now finished around the bottom with square tabs instead of the usual shaped frill or ripple. The fronts on all the blouses are loose, and the fulness hangs over the belt; when a woman is so slender that this fulness is becoming, then the back and front are alike made full: if she is stout, the back can be tight-fitting, but should be all in one piece over a fitted lining. Both coats and bodices are made in this form.

The double-breasted bodice with the left-hand jabot holds its ground, and promises to be a favorite for Winter fabrics. But heavy stuffs are ill adapted for the fleecy frills of the jabot; these are generally to be in lighter fabrics, in silk, chiffon or lace. Later in the Winter, bodices are to be worn with this left-hand jabot less full, made of the blouse material either edged with a tiny line of fur, or consisting of a fluting of fur—such a fluting as came out last year to edge mantles—a circular band cut so that the inner edge (sewn to the bodice) is merely eased, while the full outer edge forms flutes.

Astrakhan and close furs promise to be very fashionable. Beaver and sable will be worn a great deal, and the shorter grey furs are to be to the fore. Another attempt is to be made to launch ermine, but somehow or other this fur is only taken up by the wealthiest, and that in sparing quantities. Ermine never has a real *vogue*, so to speak.

Braiding is becoming a veritable rage. The handsomest tailor gowns are a mass of artistic scrolls and curves of braid. Very artfully the braided lines are drawn, to suit the special figure which the tailor has in hand. For simple braiding quite the prettiest style is to edge the skirt with five rows of narrow braid, and to continue these lines up the tablier seams, leaving the edge of the tablier free. This gives length and slenderness to a figure of

"dumpy" type. Tall slight figures require the horizontal rows of braid, arranged in groups all up the skirt. Any figure can bear the horizontal lines—a peculiarity of the present styles of braiding. The lines start from the back and descend diagonally, either meeting in V points at the tablier seam, or ceasing at the outer edge of the tablier, finishing there in scrolls or trefoils.

A noticeable feature of the Autumn styles must be chronicled. This is the box-plait down the front on bodice and skirt alike, the plait widening at the neck and feet, and diminishing at the waist. These plaits are often fixed down all the way with small buttons. Sometimes there are merely groups of buttons at the waist and bust.

Skirts this season are narrower; they are cut with a circular front and sides and fan pleated or gathered backs. They fit tightly over the hips and all the fulness is kept well to the back. Almost all skirts are trimmed, or made of some figured material that gives the effect of trimming.

BETTY MODISH.

LADIES' COSTUME.

Nos. 4894—4895.

One of the most stylish and popular of the Winter's designs is here shown. The Russian blouse of plain cloth, smartly trimmed with narrow soutache braid, forms the most becoming and attractive of bodices. It is made with the front and back cut in one piece without seams except at the shoulders. The shaping is formed by gathers at the waistline. A narrow vest of silk, which broadens out into a square yoke effect at the bust, is let in at the centre front. The sleeves are ornamented at the tops by graceful epaulettes. A shaped basque, finished by rows of heavy stitching, completes the garment at the lower edge, while a braid trimmed belt is worn about the waist. The handsome skirt is made of one of the new plaid poplins. It is cut in the two-piece circular style. The seam in the centre front may be omitted if desired. Poplin, reps, fancy mixtures, broadcloth, Henrietta, zibeline, combinations of silk and woolen or velvet and silk, etc., will be used for costumes of this sort.

No. 4894.—Ladies' Russian Blouse Waist, requires for medium size, $2\frac{1}{4}$ yards material 40 inches wide, $1\frac{1}{8}$ yards 48 inches wide, or $1\frac{1}{4}$ yards 52 inches wide. Lining required, $1\frac{1}{4}$ yards; material required for vest, $\frac{3}{8}$ yard; braid represented, $4\frac{1}{4}$ yards. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

Regular price, 25 cts.; but, to our readers, only 15 cts.

No. 4895.—Ladies' Two-Piece Circular Skirt (to be made with or without a seam in front), requires for medium size—measured as represented—4 yards material 44 inches wide, $3\frac{1}{4}$ yards 48 inches wide, or $3\frac{1}{2}$ yards 52 inches wide. Length of skirt in front, 42 inches; width around bottom $4\frac{3}{8}$ yards. Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure.

Regular price 25 cts.; but, to our readers, only 15 cts.



McCall Bazar Patterns—Blouse, 4894—Skirt, 4895

A VERY STYLISH STREET COSTUME.

For description see opposite column.



McCall Bazar Patterns—Waist, 4881—Skirt, 4883

MISSSES' COSTUME.—Plain and plaid poplin is used for this smart gown. The novel bodice is cut with a full blouse front turned over at the shoulders in a square bertha effect, just below a plain yoke of the poplin. A ruching of silk edges this bertha and becomingly trims the high band collar. The back of the bodice is closed invisibly in the centre with hooks and eyes. The sleeves fit the arm closely to well above the elbow where they show the approved amount of fullness. Satin of the same shade as the dress material forms the graceful belt. The skirt which completes this natty toilette shows a delightful combination of the two fabrics used for the bodice. It is cut with a circular Spanish flounce of the plaid and possesses a stylish gathered back. It is fitted by darts on the hips and hangs perfectly. This costume could be made entirely of one material if preferred. Brown chevot serge, with the Spanish flounce trimmed with several rows of black soutache and the yoke and bertha braided in fanciful designs, would form a very smart and attractive toilette, but plaids, cheviot, repped materials, novelty goods etc., are also suitable.

No. 4881.—Misses' Waist, requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide, $2\frac{3}{4}$ yards 40 inches wide, or $1\frac{1}{2}$ yards 48 inches wide. Plain material required, $\frac{3}{4}$ yard; satin ribbon represented, $3\frac{1}{2}$ yards. Cut in 5 sizes, 12, 13, 14, 15 and 16 years.

Regular price 25 cents; but, to our readers, only 15 cents.

No. 4883.—Misses' Skirt (with Circular Spanish Flounce), requires for medium size, for combination, $\frac{3}{4}$ yard plain material 40 inches wide for yoke, and $2\frac{1}{2}$ yards plaid material 40 inches wide for flounce; if entirely of plain material, 3 yards 42 inches wide, 3 yards 48 inches wide, or 3 yards 52 inches wide. Cut in 5 sizes, 12, 13, 14, 15 and 16 years.

Regular price, 25 cents; but, to our readers, only 15 cents.

LADIES' PRINCESS DRESS No. 4910.

Princess dresses are to be extremely popular this season especially for rich toilettes of silks or fine woollens. Our model, which is cut in a way to give the utmost grace to any figure is, made with a tight-fitting front with one dart on each side that extends to the bottom of the skirt. It hangs in godet style in the back showing no pleats. Just below the shoulders the bodice is slashed away in scallops, outlined with passementerie, to display a shirred yoke of white chiffon. A collar of the same material is placed about the neck. The pretty sleeves have short puffs at the shoulders, thus giving them a becoming breadth, and fit the arm closely for nearly their whole length. This design would make a charming evening gown by the omission of the yoke and lower sleeve portions.

No. 4910.—Ladies' Princess Dress, requires for medium size, 10 yards material 27 inches wide, $8\frac{3}{4}$ yards 36 inches wide, or $7\frac{1}{4}$ yards 40 inches wide. Silk required for yoke, $\frac{1}{2}$ yard; lace represented, 1 yard; ribbon, $1\frac{1}{2}$ yards; passementerie, 2 yards. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

Regular price, 30 cents; but, to our readers, only 15 cents.



McCall Bazar Pattern No. 4910

What Women Pay to be Stylish.



OUTLESS the balance sheet of a fashionable milliner would be very interesting reading to most women. The financial statement of a well known firm, submitted at a recent shareholders' meeting, reveals the fact that an enormous profit is yielded by the manufacturer of the fashionable toque which one may see in the shop windows ticketed at \$15 or \$20.

The difference between wholesale and retail prices is very striking. The smart feather ornaments worn so generally are made in the factories and sell at wholesale very cheaply. Accessories of lace, quills, paste buckles, jet, aigrettes, are all equally low priced, and, be it added, equally pretty and in equally good taste. Nor are shapes any more expensive.

One might, indeed, obtain all the materials for a fashionable hat, aside from the long plumes at present so popular, for, at the most, five dollars, whereas the ready-trimmed article of exactly the same material could not be purchased for less than three or four times that amount.

Style and stylishness are, of course, the secret of the heavy cost of a fashionably trimmed hat. Women pay more for the charm of a particular style than for the material of the hat, and the whole labor of preparing it.

The uncreative woman recognizes unconsciously in a hat or bonnet that pleases her the magic of an art she is incapable of executing herself, and dimly discerns that happiness of touch which can translate the stubbornness of incongruous elements "into so quiet and so sweet a style."

Wages, however, constitute a contributive item to the cost of the completed head-gear not to be at all overlooked. The milliner of the present day ranks among the most highly skilled and proportionately best paid of women workers. Her first work is to learn the elements of her craft in the making of shapes, the putting in of linings, and the binding of brims.

The next step up is to "assistant milliner's" rank, and while there she may be kept for months doing nothing beyond making bows or learning how to put the trimming round the crown of a hat. Should she, however, give real signs of competence, her wages, even at this stage, will be fairly good. By the time that she is a fully qualified hand, equal to carrying out the instructions of the forewoman of, say,

a Broadway or Fifth Avenue house, she will be able not only to demand, but to obtain an excellent income, with the knowledge that promotion to the forewoman's position, with a corresponding increase in pay, has come within her reach.

Lastly to be taken into account, is the very heavy price that milliners, doing what is at all a "high-class" trade, are com-

pelled at least twice a year to pay for their Paris models. Unfortunately, the genius of native milliners seems unable to effect those little touches of novelty and originality for which even the best of our own shopkeepers are driven to Paris, and it is scarcely to be wondered that the great French houses, who have won a repute for audacity and unconventionality in their millinery, should ask what they please for their ideas, and from \$50 to \$100 each are quite average prices for their creations.

Mlle. Adele.

CHILD'S DRESS—No. 4891.

Navy blue and white polka dot woolen made this simple and dainty frock. It is arranged with a loose front laid in stitched plaits on the shoulders and hanging from thence unconfined to the hem. The back and sides are tight-fitting. The full straight skirt is joined onto the front portion at the side seams and gathered into the waist line. Smart ribbon garnitures form braces over the shoulders and the natty belt. All varieties of the light weight woolens, silks or washable materials can be made up by this pattern.



McCall Bazar Pattern No. 4891

A SWEET LITTLE FROCK.

No. 4891.—Child's Dress, requires for medium size, $3\frac{3}{4}$ yards material 27 inches wide, $2\frac{3}{4}$ yards 36 inches wide, or $2\frac{5}{8}$ yards 40 inches wide. Ribbon represented, 4 yards. Cut in 5 sizes, 3, 4, 5, 6 and 7 years.

Regular price, 25 cents; but, to our readers, only 15 cents.

CHILD'S CLOAK—No. 4900.

Here is the very latest thing in little girl's cloaks. The design is so novel and stylish that it is sure to please the most fastidious. It is made with a shaped skirt, seamed in the centre back and joined onto a straight double-breasted bodice. A wide belt is worn around the waist, while a handsome fur-trimmed cape gives style to the shoulders. A comfortable rolling collar finishes the neck. The full sleeves are gathered at the wrists into straight cuffs. Velvet, velveteen, corduroy, cheviot, broadcloth, plaid woolen or almost any seasonable novelty can be used for its development.

No. 4900.—Child's Cloak, requires for medium size, $2\frac{7}{8}$ yards material 40 inches wide, $2\frac{3}{8}$ yards 48 inches wide, or $2\frac{1}{4}$ yards 52 inches wide. Fur represented, 3 yards; 1 buckle; buttons, 6. Cut in 6 sizes, 2, 3, 4, 5, 6 and 7 years.

Regular price, 25 cents; but, to our readers, only 15 cents.



McCall Bazar Pattern No. 4900

A JAUNTY COAT.

For description see opposite column.



Preparing for Visitors.

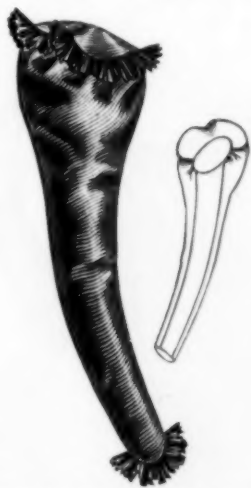
MOST houses, no matter how unpretentious, have a guest chamber which is occupied from time to time by a friend or acquaintance and it devolves upon the hostess to see that this is properly prepared and that it contains everything that is necessary for the comfort of her guest.

The chief thing in the room is, of course, the bed. The beds in some spare rooms are anything but comfortable—they are too narrow, and the sides slope, like the roof of a house, or they are wide, and the centre resembles a troublesome pit, from which you vainly try to extricate yourself. The blankets are often narrow, and slip off at every inconvenient opportunity, or on the other hand, they may be cumbersome, wide, and heavy, and resist all your efforts to throw them off and obtain a little coolness; very frequently they are in pairs, never having been divided, and they rest like an oppressive pad upon the luckless sufferer.

The white enameled iron bedstead has now quite superseded the old wooden one, and a good iron bedstead, which does not creak with every turn of the occupant, is a cleanly and wholesome piece of furniture.

Now for a few other important matters. See that the looking-glass is in a good light. If for a gentleman guest who shaves, it must be in the window, unless you have a small hanging glass for shaving, in which case the window need not be blocked by a dressing-table, as the back of the glass is always an unsightly object from outside. Place your table between two windows or across a corner of the room; then your visitors can enjoy an open window, and have a comfortable rest in an arm-chair near it, when they come in tired. Always have a writing-table in the guest chamber, furnished with ink-stand and blotter, and before a visitor arrives, see that the pens and ink-bottle are fit for use. Put a few postal cards and telegraph forms in the blotting-book; visitors often want them, and do not like to worry their hostess or to confess their own carelessness in not having brought them. It is a good plan to have a card on the mantelpiece stating the time of the departure and arrival of the mails.

Do not crowd your spare room dressing-table with ornaments, such as little vases which will topple over and break, and china boxes and caskets, traps for your visitors' trifles. A large china tray and a pair of candle sticks, a pin-cushion, well furnished with black and white pins, and a matchbox, are all that is necessary, and there will be room



McCall Pattern No. 4898

No. 4898.—LADIES' DRESS SLEEVE, requires for medium size, $1\frac{3}{4}$ yards material 27 inches wide, $1\frac{1}{2}$ yards 36 inches wide, or 1 yard 40 inches wide. Silk, $\frac{1}{2}$ yard. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 inches arm measure.

Price, 10 cents.



McCall Pattern No. 4908

No. 4908.—LADIES' DRESS SLEEVE, requires for medium size, $1\frac{3}{4}$ yards material 27 inches wide, $1\frac{1}{2}$ yards 36 inches wide, or $1\frac{1}{4}$ yards 40 inches wide. Lace represented, 1 yard. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 inches arm measure. Price, 10 cts.

for the occupants' many knick-knacks. A watchstand and a nightlight-holder are useful, and can adorn the mantelpiece. If you have a clock in the room, it must not strike, and should tick quietly—many a light sleeper has suffered from the hourly boom of a striking clock, marking off hours of wide-awakeness.

When you have seen that everything is in place in your spare room, and that soap, matches, nightlight, pens, and ink are all there, the servant should bring up a pitcher of hot water on a guest's arrival, as it is always refreshing to wash off the dust of even a short journey. It is kind for a hostess to meet her friends either in the hall or at the parlor door, and to give them a courteous welcome, offering tea or any slight refreshment, and mentioning the time of the next meal. After resting and chatting a few minutes to allow of the baggage being disposed of, the hostess should show her guests to their rooms, ask if they have all they want, and beg them to mention anything they may require.

Some amusements should be arranged for guests, and the hostess should mention every morning at breakfast-time what she proposes to do during the day, and ask if her plans accord with the wishes of her guests, as visitors sometimes have appointments of their own which do not fit in with a planned excursion, a concert, or other amusement. A. R. L.

Learning to Talk.

CHILDREN learn to talk the language heard about them, whether it be chaste and pure or low and vulgar. There-

fore it behooves parents to take care of the manner and substance of what they say before their children, and it is also very clear that the silly, nonsensical stuff talked to children is not only very idiotic, but equally injurious. The conversational ability of the young is being constantly educated by the talk of others. They should be encouraged to talk. The old idea was that "Children should have eyes and ears, and no tongue." The faculties cannot be cultivated in that way. Children must talk, and must be guided in their talk and conversation if they are to become expert in the use of language.

Women have the faculty in a higher degree than men. They are greater talkers than men. They have stronger social feelings, which lead to the exercise of this faculty; they are in society more; they talk more to children. Women are more eloquent than men. Men are engaged in business, in thought, and depress the faculty by want of exercise; while women, by exercising the faculty, are constantly strengthening it.

BEAUTY AS A POWER.

Personal beauty has always been a great power, and probably always will be. It is one of Nature's gifts, which, like intellect, may be used for good or ill. If you are indifferent to your dress or personal appearance, you run the risk of bringing upon yourself the contempt of the world, and thus losing your influence. This has been the fate of good but eccentric people from time immemorial, and some of our best men and women have lost much of their influence because of their indifference to the world. It is the duty of every mother to teach her daughter to have respect for her personal appearance, as well as her intellectual attainments. Many a plain girl by her daintiness of dress, and by what is termed her "good management" of herself, has become a social power, while her sister, more generously gifted by Nature, has proved a failure because of her indifference to the influence of personal appearance. We feel instinctively pained by unlovely things. And there is no necessity for any woman to be repulsive; if she dresses herself neatly and becomingly and does not scowl or look cross, but puts on a pleasant expression, she cannot fail to be attractive.



McCall Pattern No. 4901

No. 4901.—LADIES' COAT SLEEVE, requires for medium size, $1\frac{3}{4}$ yards material 40 inches wide, $\frac{3}{4}$ yard 48 inches wide, or $\frac{3}{4}$ yard 52 inches wide. Astrakhan binding represented, $1\frac{3}{4}$ yards. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 inches arm measure.

Price, 10 cents.



The Winter's Entertainments.

NOTHING is more admirable in the present progressive age than the change in our manner of entertaining. The long, wearisome, costly dinner, with its almost endless procession of "baked meats," has given place to gay little feasts, where wit may sparkle amidst flowers and to the eye as well as the palate. The elastic "at home" too, so easily and inexpensively managed in the smallest menage, has ousted the stiff formal "evening party" of past days. We think more in these *fin de siècle* times of meeting and talking to clever and brilliant people than of ponderous, dull entertainments.

Having fixed on your day, send out the "at home" cards; give a fortnight's invitation, or you will meet with many refusals in these busy times.

Try to secure some attraction for your "at home"—a friend who plays or sings really well. Talent can be procured easily by paying for it, of course, but it is better to have no music and trust to one or two amusing talkers who will "keep the ball rolling," rather than have indifferent singing, etc. Do not have your drawing-room too full of furniture; group people happily, and a tactful hostess, moving from one to the other, will soon set conversation swinging like a pendulum amongst her guests.

Since the success of a social gathering depends to a great measure on the hostess, it is much better that she should have nothing to do with pouring out tea, serving the refreshments, etc. Her mind should be free from all household cares and having, marshalled all her forces—like a good general—she must give herself up entirely to moving about amongst her guests, making conversation and bringing congenial people together; in fact, she must be the very "hub" of the wheel and set all revolving merrily around her. If good music or recitation has been provided, it is well for the hostess to mention this and thus secure the attention of her guests at the right moment.

Giving an "at home" may sound formidable to a shy woman, but it is the simplest way of returning hospitality. A cheery unaffected woman, sincerely desirous to prevent her guests from being bored and dull, will find that, once started on congenial topics, her friends will amuse themselves, and be charmed to come again "to such a pleasant 'at home.'"

Sandwiches are always served now at afternoon teas, and these must be made at home. If cut in the morning, placed

under a heavy weight, and the air excluded, they will be of better shape, and perfectly fresh. They must be dainty and thin, and cut three cornered in shape, or a very exact square.

These are excellent sandwiches: *Paté foie gras* spread very thinly on delicately-cut bread and butter, with a little salt worked into the butter. An inexpensive substitute for *paté foie gras* can be made at home by pounding some fried liver into a cream, with two cloves, some pepper and salt, butter and cream, and a sprinkle of nutmeg.

For the cakes and sweet things there is such an endless variety, that one's individual taste should be consulted. Macaroons and ladies' fingers in sponge cake, have the merit of being eaten without trouble. See that all the bread and butter is rolled, and that the cake is cut into very dainty slices. On the morning of your "at home" arrange all the flowers, and have every preparation completed before luncheon.

LADIES' COSTUME.

Waist, 4887—Skirt, 4880.

Plaid and plain materials are combined in a delightful way to form this handsome gown. The novel bodice of navy blue cheviot serge is arranged with a round yoke piece of plaid, faced over the lining. The fronts are cut slightly full and gathered into the waist line. They are decorated with fancy black silk passementerie and fasten jauntily on the left side. The sleeves of the plaid material are trimmed at the tops by epaulettes. A handsomely shaped band collar finishes the neck. The back is cut in one piece and has its fullness gathered into the waist line. The skirt which completes this elegant toilette is one of the very smartest of our new creations. It possesses a Spanish circular flounce starting from just above the knees in front and rising almost to the waist line in the back. Silk bengaline and velvet could be made up very richly by this design, using the bengaline for yoke, sleeves and flounce—but almost any combination of silks, woollens or velvets could be successfully employed.

No. 4887.—Ladies' Waist, requires for medium size, for combination, $1\frac{1}{2}$ yards plain material 40 inches wide, and $1\frac{1}{2}$ yards plaid material 38 inches wide; if made entirely of plain material, $3\frac{1}{2}$ yards material 27 inches wide, $2\frac{1}{2}$ yards 36 inches wide or $2\frac{1}{4}$ yards 40 inches wide. Lining required, $1\frac{7}{8}$ yards; braid passementerie represented, 7 yards; buttons, 6. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

Regular price, 25 cts. but to our readers, only 15 cents.

No. 4880.—Ladies' Skirt with Circular Spanish Flounce, requires for medium size, $4\frac{7}{8}$ yards material 44 inches wide, $4\frac{3}{4}$ yards 48 inches wide, or $4\frac{3}{8}$ yards 52 inches wide. Lining required, $5\frac{1}{4}$ yards; Length of skirt in front, 42 inches; width around bottom, $4\frac{7}{8}$ yards. Cut in 7 sizes 22, 24, 26, 28, 30, 32 and 34 inches waist measure.

Regular price, 25 cents; but, to our readers, only 15 cents.



McCall Bazar Patterns—Waist, 4887—Skirt, 4880

A STYLISH COMBINATION COSTUME.

For description see opposite column.

braid represented, $6\frac{7}{8}$ yards. inches; width around bottom, $4\frac{7}{8}$ yards. Cut in 7 sizes 22, 24, 26, 28, 30, 32 and 34 inches waist measure.

Hats and Bonnets.

Shown by Fashionable New York Milliners.

GREY in all shades from the palest silver to the darkest slate is a feature of the Winter millinery. Very beautiful are these creations in dove color, sometimes the all pervading delicacy of tint is relieved by a brilliant touch of red, royal blue or purple, but oftenest the *chapeaux* are finished in but one or at most two tones of grey. I have been examining the new millinery trimmings this week, and I think you will be delighted with them. Jet gimps and the old-fashioned fringe, as well as braid, narrow bindings of Astrakan and other furs are to be employed, and the wings with which we shall embellish our hats, are very beautiful.

One charming Autumnal hat has its brim of grey chenille and *crepe de soie*, and a soft grey crown of satin antique, which resembles silk beaver. It is turned sharply up in front, with a huge bird having many spiked wings—an abnormal number, in fact, for I counted quite eight. We shall be having a tirade against these new implements of torture, which are coming to supplement the long hat pins men are haranguing against,

Garnitures of jewelled galons, embroidered laces, and passementerie of open design surround the crowns of velvet chapeau, or equally adorn the full crown of velvet or brocade which is wedged to a brim of felt.

At a well known milliner's I noticed a round sailor brim of grey felt, bound with green at the edge, and with stylish full crown of moss-green velvet, held in tightly by a broad band of gold passementerie, studded with emerald cabochons. At one side a high black plume and black paradise osprey stood erect, while a cluster of small green plumes rested on the brim.

A picture hat, has a wide brim of black velvet, a puffed crown of Tuscan colored brocade, held by a broad handsome band of open

jet, and a large cluster of superb plumes at the side, and this type of hat will undoubtedly be fashionable this Winter, as well as the smaller Toreador shape, with turned-up brim and high crown. This latter shape is now invariably trimmed with feathers, and the left side bears the greater amount of adornment, and there are pleatings or rosettes under the brim.

Flowers are at a discount this Winter and will be little used, ostrich plumes, tips, fancy novelties in wings, birds of paradise or feather pompons having taken their places effectually. Blossoms may reappear later on as garnitures for evening or theatre bonnets, but alas! this



AN ATTRACTIVE GROUP.

FIG. 1. Picture hat of black velvet with a rather high crown and broad brim turned up sharply on one side. Two long black ostrich plumes and some standing tips, caught together by a round buckle of jet and steel, form the trimming. A fancy ruche of black *mousseline de soie* edges the brim while two black pompons, encrusted with jet and silver, are placed under the left side against the hair. FIG. 2. Novel bonnet in royal blue, white and silver. The crown is a flat plateau covered with blue and silver beaded brocade. A French ruche of blue velvet edges this both back and front. A bird of paradise is placed on the left side, while all across the front is arranged a novel garniture formed of tight twists of velvet (wired to keep them in shape), caught in the centre by a jaunty buckle. The back is finished by two smart rosettes of velvet placed side by side. No strings are worn. FIG. 3. Amazon hat of grey chenille trimmed in a new way with a long grey ostrich plume placed up the crown and following the shape of the brim to the back, where the end hangs over the hair. A bird of paradise, with full aigrette tail, in shades of grey and white completes the trimming. A fancy pleating of velvet is placed under the brim on the left side.

and I must say with some reason, for many women adjust their hats in the most careless manner, when there is no necessity at all for the pin to assume a dangerous position.

Black velvet is another favored material for making hats, and the jetted and spangled plateaux, too, are much in request for toques, some of the handsomest having Maltese lace ornaments introduced.

airy sort of headgear is no longer so popular since managers have decreed that hats must come off, be they big or little, so as she has to remove it anyway, Milady often wears her beloved picture hat to the play house and dispenses entirely with that love of a bonnet that became her a *merveille*. But many women of conservative tastes always prefer a small bonnet or toque for evening wear so the "theatre hat" has yet a small *clientele*. MARIE ROZE.



McCall Bazar Pattern No. 4897

GIRLS' DRESS.—This stylish yet simple little frock is just suited to a childish face and figure. Dark red fancy chevrot was used for our model. The bodice is cut with a becoming blouse, modishly trimmed with rows of black velvet ribbon. The puffed sleeves are ornamented to correspond. A shaped band collar is worn about the neck. The full straight skirt is sewed onto the waist. It is trimmed just above the hem with three rows of velvet ribbon. Navy blue cashmere, garnished with bands of fancy black and silver braid would be handsome and serviceable made up by this pattern, but serge, plaid, zibeline, poplin, reps or any seasonable silk or woolen material could be employed.

No. 4897.—Girls' Dress, requires for medium size, $3\frac{1}{2}$ yards material 36 inches wide, 3 yards 40 inches wide, or $2\frac{1}{4}$ yards 44 inches wide. Ribbon represented, 2 pieces. Cut in 7 sizes, 6, 7, 8, 9, 10, 11 and 12 years.

Regular price, 25 cents; but, to our readers, only 15 cents.

GIRLS' ULSTER No. 4888.

Ulsters are to be very fashionable this season. Our model is made in the very latest style with a double-breasted front closed by two rows of smoked pearl buttons. The back is tight-fitting to the waistline where it is laid in box-pleats and falls in graceful folds to the hem. A smart cape, adorned with the popular golf hood, lined with plaid silk and fastened in the front by natty cloth tabs, entirely conceals the waist of the garment. The sleeves are tight-fitting and made in the usual coat style. Convenient pockets are placed on each side of the front. Navy blue chevrot with the hood and cape lined with red taffeta is a very smart combination for this design. Kersey, beaver, broadcloth, tweed, checks, invisible plaids, repped materials or any popular cloaking can be used.

No. 4888.—Girl's Ulster with Hood and Cape, requires for medium size, $4\frac{1}{2}$ yards material 40 inches wide, $3\frac{3}{8}$ yards 48 inches wide, or $3\frac{1}{4}$ yards 52 inches wide. Silk required, $\frac{3}{4}$ yard 24 inches wide; buttons, 8. Cut in 7 sizes, 5, 6, 7, 8, 9, 10 and 11 years.

Regular price, 25 cents; but, to our readers, only 15 cents.

Furnishing Hints.



BEDROOMS should at all times be furnished in a bright and cheery style and should not be crowded with all sorts of furniture. One of the first requisites to a pretty bed chamber is to have the walls hung with a light colored and graceful patterned paper. When papering your rooms the proper color to harmonize with carpet and furniture is the first consideration, pattern, though important, is a secondary matter. Never judge the effect of wallpaper by its appearance in the store, where conditions of light and surroundings—which are all important factors—may be wholly different. A sample roll should, if possible, be taken home, and considered carefully, under the proper conditions, as the brilliancy or harmony of any applied color scheme, must be governed by the apartment in which it is to exist.

A very cheap and artistic way in which to finish the floors of bedrooms, or even dining or sitting rooms for that matter, is to paint them with enamel paint in dull red or green shades. These colors usually harmonize beautifully with the walls and hangings. Blue enamel paint is just the thing on the floor of a blue and white room. The enameled floor should be varnished and beeswaxed to gain the best results.

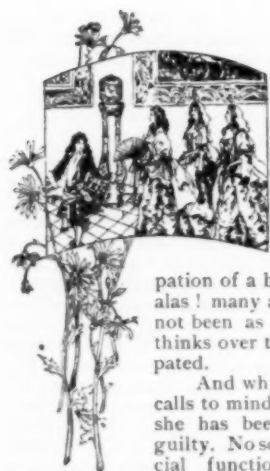
And now in closing these random notes, I should like to remark that a house mistress must not carry her love of tidiness and cleanliness to such an extreme that living in her rooms becomes unhomelike, because a man is always afraid to move a chair out of its place, take up a book, or lean against a cushion, for fear of her watchful eyes mutely accusing him of destroying her finished and perfected plan.

A. L. LEWIS.



McCall Bazar Pattern No. 4888

About Dances.



THOUGH Winter, as a rule, brings many distressing features in the shape of frost, snow, and ice, it yet brings delights also that appeal very powerfully to the younger members of a community; to wit, the dear pleasures of dancing, the very thoughts of which make young eyes sparkle gladly. The anticipation of a ball or dance is always bright; but, alas! many a girl feels that the realization has not been as brilliant, when the next day she thinks over the scenes in which she has participated.

And why? Because in sober solitude she calls to mind many egregious errors of which she has been guilty. No social function

calls for such a careful display of etiquette as a ball, and yet no other social function is such a trap for young girls who, in the excitement and enjoyment of the scene, are liable to forget hampering rules, and give themselves up to unrestrained pleasure. But they forget that there are not only enthusiastic girls like themselves in the hall, there are wall-flowers, chaperons, loungers by the doors, whose whole occupation is to criticize; and very unmercifully is every *faux pas* noted and commented upon by these critics.

It would be well to point out mistakes that girls frequently commit in a ballroom, before speaking of the correct etiquette of such an occasion. It looks ill for a girl to cross a ballroom without an attendant; it is most school-girlish for her to hurry across the room alone, and then subside eagerly by the side of a bosom friend, to whom she possibly begins to talk loud and fast, to cover the confusion of her late solitary progression across the hall. It is not well to allow a love for the exercise to lead her into dancing boisterously; it gives onlookers the impression that she never was at a ball before and never hopes to have such good luck again, so she wants to get her "money's worth" while she can. It is not good form for a young girl to wear a great deal of jewelry; it is not well to wear a conspicuous, or too décolletée dress; if women and girls could only hear some of the unpleasant remarks passed upon such a costume by the masculine wallflowers of a ballroom, surely would high-necked dresses become the order of the day henceforth!

Again, a girl must not engage herself for more than two (or, at the outside, three) dances with the same man, nor must she throw over one partner when a better one turns up later on. Such an action is likely to materially lessen that girl's chances of dancing at some later ball, for nothings offends a man more than to be disappointed of his dance for the sake of some "other fellow," and loud will be his complainings to his chums,

who will of course think twice before they run the risk of like treatment at the hands of the same young lady.

Yet another lamentable breach of etiquette—for a girl or woman to go in search of her partner for a dance! Some people may say that such a thing can have no existence in the realms of fact, but, in truth, many a woman have I seen at public balls wandering with a worried air, which brightened perceptibly when they caught sight of their partners, to whom they would exclaim in tones of heartfelt relief: "Oh, there you are! I was just coming to look for you!" It hardly seems credible that such foolish women should exist, but this is really a fact. Their excuses would doubtless be that the room was so full that unless they had made some attempt to assist their partners they might have waited all the evening, and not have been found then.

But no matter, it is a woful breach of etiquette for a lady to look for her dance partner; all she can do to assist him is to mention, when engaging herself for a dance, in what part of the room her partner may hope to look for her with any degree of success; if he fails to find her then, or not till very late, she may rightly conclude that he is not very eager to enjoy the pleasure of her company. And she would do well to discover that she is already engaged if on future occasions he ask her to be his partner again.



McCall Bazar Patterns—Waist, 4882—Skirt, 4851

FOR A DEBUTANTE.

For description see opposite column.

GIRLS' EVENING DRESS.

Waist 4882—Skirt 4851.

A thoroughly girlish yet at the same time *chic* and delightful little frock is shown in our illustration. Made of rose pink cashmere handsomely trimmed with ruffles of chiffon and touches of silver passementerie no more becoming gown could be chosen for a pretty maid. The bodice is cut with a low, round neck trimmed with an effective bertha of the dress material. This is edged all around with doubled ruffles of pink chiffon and trimmed with a row of fancy silver passementerie. The full blouse front bags a little at the waist line. The back, where the closing is formed invisibly with hooks and eyes, is gathered. The sleeves are in the shape of short shoulder puffs. In our illustration these are met by long suede gloves, but if desired they can be continued to the wrists by the use of tight-fitting lower portions. The neck also may be made high.

No. 4882.—Misses' Waist, requires for medium size, $3\frac{3}{8}$ yards material 24 inches wide, $1\frac{7}{8}$ yards 36 inches wide, or $1\frac{3}{4}$ yards 40 inches wide. Lining required, $1\frac{1}{2}$ yards; velvet represented, $\frac{1}{2}$ yard; ribbon, $5\frac{1}{4}$ yards. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years.

Regular price, 25 cts; but, to our readers, only 15 cents.

No. 4851.

—Misses' Circular Skirt (with Front Gore), requires for medium size, $2\frac{7}{8}$ yards material 36 inches wide, $2\frac{7}{8}$ yards 40 inches

wide, or 2 yards 48 inches wide. Ribbon represented, $7\frac{1}{2}$ yards. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years.

Regular price, 20 cents; but, to our readers, only 15 cents.



A Delightful Vision.



ISAY, Charlie, do you believe in dreams?" At the particular moment in which Mr. Lovell put his question, Mr. Warren was puffing rings of cigarette smoke into the air. "Ask me," he said, with distinct irreverence, "another."

"A queer thing happened to me last night."

"If you have any malicious intention of inflicting on me a dream, young man, there'll be a row. I have an aunt who dreams. She's always dreaming. And she tells her dreams—such dreams! Ye Goths! At the mere mention of the word 'dreams' the nightmare figure of my aunt rises to my mind's eye. So beware."

"But I'm not sure that this was a dream. Anyhow, just listen."

"If I must!" said Mr. Warren. And he sighed.

"I dreamt that a woman kissed me!"

"If I could only dream such a thing. Some men have all the luck."

"The queer thing was, that it was so real. I dreamt that a woman came into my room. She came to my bedside. She stood looking down upon me as I slept. Suddenly she stooped and kissed me. That same instant I awoke. I felt her kiss still tingling on my lips. I could have sworn that someone had just kissed me. I sat up in bed and called out to know if anyone was there. I got up and lit the gas and searched the room. There was nothing and no one."

"It was a dream!"

"If it was, it was the most vivid dream I remember to have heard of; certainly the most vivid dream I ever dreamt. I saw the woman so distinctly, and her face, as she stooped over me, with laughter in her eyes. To begin with, it was the most beautiful face I ever saw, and hers were the most beautiful eyes. The whole thing had impressed me so intensely that I took my sketch-book and made a drawing of her then and there. I have my sketch-book in my pocket—here is the drawing."

Mr. Lovell handed his open sketch-book to his friend. It was open at a page on which was a drawing of a woman's face. When Mr. Warren's eyes fell on this drawing, he sat up in his chair with a show of sudden interest.

"Gerald! I say! You'll excuse my saying so, but I didn't think you were capable of anything so good as this. Do you know that this is the best drawing of yours I have ever seen, young man?"

"I believe it is."

"It looks to me—I don't want to flatter you; goodness knows you've conceit enough already!—but it looks to me as though it were a genuine bit of inspiration."

"Joking apart, it seems to me almost as if it were an inspiration."

"I wish an inspiration of the same kind would come to me. I'd be considerably grateful—even for a nightmare. Do you know what I should do with this? I should use it for a picture."

"I thought of doing something of the kind myself."

"Just a study of a woman's face. And you might call it—the title would be apposite—'A Delightful Vision!'"

"A good idea. I will."

And Mr. Lovell did. When he returned to his studio, he chose a moderate-sized canvas, and he began to paint on it a woman's face—just a woman's face, and nothing more.

It was hung at the Academy. It was the first of Mr. Lovell's pictures which ever had been hung—which made the fact none the less gratifying to Mr. Lovell. It was hung very well, too, considering. And it attracted quite a considerable amount of attention in its way. It was sold on the opening day. That fact was not displeasing to Mr. Lovell.

One morning, a card was brought in to Mr. Lovell, while he was working in his studio.



On it was inscribed a name—Vicomte d'Humières. The card was immediately followed by its owner, a tall, slightly built gentleman; unmistakably a foreigner. He saluted Mr. Lovell with a bow which was undoubtedly Parisian.

"Mr. Gerald Lovell?"

"I am Gerald Lovell."

"Ah! That is good! You are a gentleman, Mr. Lovell, whom I particularly wish to see. I believe, Mr. Lovell, that we are not strangers—you and I."

Mr. Lovell glanced at the card which he still was holding.

"You are the Vicomte d'Humières?"

"I am."

"I am afraid—it is unpardonable remissness on my part; but I am afraid that, if I have ever had the pleasure of meeting you before, it is a pleasure which has escaped my memory."

"It is not that we have ever met before—no, it is not that. It is my name to which you are not a stranger."

Mr. Lovell glanced again at the card.

"Your name? I am afraid, Vicomte, that I do not remember having ever heard your name before."

"Ah! Is that so?" The stranger regarded his polished boots. He spoke as if he were addressing himself to them. "Is it possible that she can have given another name? No, it is not possible. She is capable of many things. I do not believe she is capable of that." He looked up again at Mr. Lovell. "My business with you, Mr. Lovell, is of rather a peculiar kind. You will think, perhaps, that mine is rather a singular errand. I have come to ask you to acquaint me with the residence of my wife."

"With the—did you say, with the—residence of your wife?"

"That is what I said. I have come to ask you to acquaint me with the residence of my wife." The artist stared.

"But, so far as I am aware, I do not know, I have

never seen your wife."

"That is absurd. I do not say, Mr. Lovell, that you are conscious of the absurdity. But still—it is absurd—I was not



McCall Bazar Pattern No. 4892

GIRLS' COSTUME.—This charming plaid frock is sure to please all mothers who like to see their little girls' dressed both stylishly and becomingly. It is made with a full blouse waist laid in three box-plaits in the front and shirred into the waist line. The tight-fitting sleeves are trimmed at the tops by shaped ruffles of the dress material. A dainty garniture of ribbons and open-work passementerie may be employed as shown in the illustration, or the bodice be adorned with braid, buttons or plainly finished as desired.

No. 4892.—Girls' Dress, requires for medium size, $3\frac{1}{2}$ yards material 36 inches wide, $3\frac{1}{4}$ yards 40 inches wide, or $2\frac{3}{4}$ yards 48 inches wide. Ribbon represented, $5\frac{1}{2}$ yards. Cut in 7 sizes, 6, 7, 8, 9, 10, 11 and 12 years.

Regular price, 25 cents; but, to our readers, only 15 cents.

aware that you were acquainted with my wife until I learnt the fact, this morning, at your Academy."

"At our Academy?"

"Precisely. Upon the walls of your Academy of Painting, Mr. Lovell."

Mr. Lovell began to wonder if his visitor was not an amiable French lunatic.

"Is that not a rather a singular place in which to learn such a fact?"

"It is a singular place. It is a very singular place, indeed. But that has nothing to do with the matter. It is as I say. You have a picture, Mr. Lovell, at the Academy?"

"I have."

"It is a portrait."

"Pardon me, it is not a portrait."

"Pardon me, Mr. Lovell, in my turn; it is a portrait. As a portrait, it is a perfect portrait. It is a portrait of my wife."

"Of your wife! You are dreaming!"

"You flatter me, Mr. Lovell. Is it that you suppose I am an imbecile? Are not the features of a wife familiar to a husband? Very good. I am the husband of my wife. Your picture, Mr. Lovell, is a portrait of my wife."

"I cannot but think you have mistaken some other picture for mine. Mine is a simple study of a woman's face. It is called 'A Delightful Vision.'"

"Precisely. And 'A Delightful Vision'—is my wife."

"It is impossible!"

"Do I understand you to say, Mr. Lovell, of a thing which I say is so—that it is impossible?"

The Vicomte rose. His voice had a very significant intonation. Mr. Lovell resented it.

"I do not know, Vicomte, that I am called upon to explain to you. But, in face of your remarkable statement, I will volunteer an explanation. I saw the face, which I have painted, in a dream."

"Indeed; is that so? What sort of dream was it in which you saw my wife's face, Mr. Lovell?"

The young man flushed. The stranger's tone was distinctly offensive.

"It was in a dream which I dreamt last August at Spa."

"Ah? This is curious. At what hotel where you stopping last August at Spa?"

"At the Hotel de Flandre—though I don't know why you ask."

"So! We approach a point, at last. Last August, my wife

and I, we were at Spa. We stayed, my wife and I, at the Hotel de Flandre. It was at the Hotel de Flandre my wife left me. I have never seen her since. Perhaps, Mr. Gerald Lovell, you will be so good as to inform me what sort of dream it was in which you saw my wife's face, at the Hotel de Flandre, last August, at Spa?"

Mr. Lovell hesitated. He perceived that caution was advisable. He felt that if he entered into minute particulars of his dream, there might be a misunderstanding with the Vicomte. So he temporized—or he endeavored to.

"I have already told you that I saw the face in my picture in a dream. It is the simple fact—that I have no other explanation to offer."

"Is that so?"

"That is so."

"Very good, so far, Mr. Gerald Lovell. I thought it possible that you might have some explanation of this kind to offer. I was at the Academy with a friend. When I perceived my wife's portrait on the walls, and that it was painted by a Mr. Gerald Lovell, I said to my friend: 'I will go to this Mr. Lovell, and I will ask him, among other things, who authorized him to exhibit my wife's portrait in the absence of her husband, in a place of public resort, as if it were an advertisement.' My friend proposed to accompany me. But I said: 'No. I will go, first of all, alone. I will see what sort of explanation Mr. Gerald Lovell has to offer. If it is not a satisfactory explanation, then we will go together, you and I.' I go to seek my friend, Mr. Lovell. He is not very far away. Shortly we will return. Mr. Lovell, I wish you, until then, good day."

The Vicomte withdrew, with the same extremely courteous salutation with which he had entered. The artist, left alone, looked at his visitor's card, which he still retained in his hand, with a very puzzled expression of countenance.

"If the Vicomte d'Humières returns, it strikes me there'll be a little interesting conversation."

He laid down the card. He resumed the work which had been interrupted. But the work hung fire. A painter paints, not only with his hand, but with his brain. Mr. Lovell's brain was, just then, pre-occupied.

"It was a dream. And yet, as I told Warren at the time, it certainly was the most vivid dream I ever dreamt." Deserting his canvas he began to

Continued on page 113.



McCall Bazar Pattern No. 4885

No. 4885.—MISSES' WRAPPER, requires for medium size, 7 yards material 27 inches wide, 4½ yards 36 inches wide, or 4¼ yards 40 inches wide. Cut in 5 sizes, 12, 13, 14, 15 and 16 years. Regular price, 25 cents.; but, to our readers, only 15 cents.



McCall Bazar Pattern No. 4884

No. 4884.—LADIES' LOUNGING ROBE OR MORNING WRAPPER, requires for medium size, 8½ yards material 27 inches wide, 5½ yards 36 inches wide, or 5¼ yards 40 inches wide. Lace represented, 2¾ yards. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 30 cents.; but, to our readers, only 15 cents.

Hallowe'en Observances.

THERE is no holiday that gives occasion for merrier games or more fanciful rites than Hallowe'en (October 31) and every young hostess by the exercise of her own ready wit may add to the familiar customs other games as delightful. So if one chooses to mingle the new with the old, having the programme somewhat carefully prepared but not announced to the guests, a pleasant evening may be spent, fertile in mirthful surprises and delightful musings on the future.

A tub of water may be used more than once, not only in which to bob for apples—not every one, indeed, will make the sacrifice of dignity this demands, nor that occasioned by the desperate attempt to secure a bite from an apple suspended in the doorway.

A pretty test of love or friendship is furnished by mimic ships set sailing in that same tub of water. The boats are made by splitting an English walnut very evenly, and removing the kernel. In each half of the shell is placed a piece of cotton wool, and into the centre of this is poured some melted tallow, or a bit of red wax may be melted. In the tallow is placed a bit of string, which, when the two ships are launched, is lighted. The distance they keep as they veer about, the attraction they display for each other, and the smoothness of their voyage or the disasters that overtake them, all pre-figure the life voyage of their respective sponsors.

A simple test consists in suspending a ring in a glass not quite full of water, and reciting the alphabet while one holds the string. If the ring strikes the side of the glass as any letter is pronounced, that is, of course, a significant letter; the initial, in fact, of the name the maiden may be expected to change her own to.

There was a belief among the pagans that fairies and witches were very near to human beings on the eve of All Saints' Day, and the earlier Christian teachers did not altogether seek to destroy the popular faith in these invisible beings or their propinquity on this particular night, but adopted the superstition, so to speak, and transmuted it into a holier imagination.



McCall Bazar Pattern No. 4899

LADIES' RUSSIAN JACKET.—The Russian jacket will this Winter carry everything before it. Our model shows one of the very best examples of this style. It is made with the popular loose blouse front, bagging a little at the waist line. Two graceful revers of fur give distinction to the front while a high storm collar completes the neck. A stylish basque, sewed on under the natty belt, gives the required length and forms a most becoming adjunct. This design is especially adapted for plain or fancy velvets, medium weight cloakings or any material matching the skirt with which it is to be worn.

No. 4899.—Ladies' Russian Jacket, (to be made with or without a fitted lining), requires for medium size, $2\frac{3}{4}$ yards material 40 inches wide, $2\frac{1}{8}$ yards 48 inches wide, or 2 yards 52 inches wide. Astrakhan represented, $5\frac{1}{4}$ yards; braid, 1 piece. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

Regular price, 25 cents; but, to our readers, only 15 cents.

LADIES' ETON CAPE No. 4896.

A striking novelty which combines all the advantages of both coat and cape is here displayed. Black velvet, fur, perforated cloth and jet passementerie were used for our handsome model which is cut with a tight fitting waist adorned in the front with becomingly shaped revers, which may be omitted if desired. Natty cape pieces are sewed into each shoulder, fall with graceful effect over the arms and continue down the side seams of the back. An especially comfortable, modish collar completes the neck. Velvet, corduroy, velveteen, broadcloth, cheviot, any desired cloaking or heavy woolen can be used for the development of this design.

No. 4896.—Ladies' Eton Cape (with Revers—which may be omitted), requires for medium size, 3 yards material 27 inches wide, 2 yards 40 inches wide, or $1\frac{3}{8}$ yards 48 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure.

Regular price, 25 cents; but, to our readers, only 15 cents.



McCall Bazar Pattern No. 4896

Autumn Spoils.



THOUGH flower shops in these days are many, and itinerant flower-sellers not a few, ladies who love to have even a few blossoms on their tables in the darkest and dullest days of Winter know that there is a time when they are at almost prohibitive prices, and very scarce at that. The exact period is after chrysanthemums are over, and before the Roman hyacinths and narcissi are in, and it presses just as heavily on those who have greenhouses on a small scale as on those who have none.

To fill up the blank, it is wise to make collections of Nature's spoils in Autumn, and keep them carefully till just the time when they are most wanted, instead of using them while still damp and comparatively green, in which state they collect dust, and soon become perfect trash. Moreover, just at that time the chrysanthemums are still with us, and even a few late roses.

The things to gather during this month of October are the seed tufts of the wild clematis, or old man's beard, which should be tied in bunches and hung up in a dry place for a week or two, heads downward. Then the brilliant scarlet mountain ash berries should be gathered on a dry, sunny day, before they are so ripe as to be soft. If at all damp, they will mildew, but if dry, put them into a tin box, or in two or three small ones, with close-fitting lids, and bury them down about three feet in the earth, covering it well over them, as our grandmothers used to do with bottled fruits.

Glossy green holly and box make the best foliage to mix with red berries, and if they cannot be gathered as wanted, the best plan is to have large boughs of them in jars of water in a cool, dry, unused room, and change the water occasionally. This keeps them from shrivelling. The beautiful bunches of purple and brown berberis leaves will keep in the same way, if they cannot be gathered fresh.

The brilliant leaves of Virginia creeper keep for any length of time, pressed between sheets of blotting-paper under a weight, and should be left undisturbed till wanted. To be continually examining treasures of this sort is like children pulling up the plants in their gardens to see how they grow. When the leaves are required, the backs should be coated with thin gum, and a cool iron passed over them, and then they can be wired into sprays and bunches.

Bouquets made up of these Autumn spoils about the end of November, or whenever the chrysanthemums are gone, require no water, and with an occasional pick over, will last till well on into February, when a few white Christmas roses, Winter jessamine, and early hyacinths are generally procurable for at least one or two small vases.

The silvery lobes of old "honesty" seeds should have been gathered earlier, about the end of

August being the best time. They are so much taller than most things that they make a lovely show. To the uninitiated, the dry, drab lobes are uninteresting in appearance, but the outer layers on both sides must be picked off, and then the gleaming silver shows itself in full beauty.

Several varieties of green feathery moss are now in perfection in damp woods and under hedges, and are much nicer and more ornamental than the only sort recognized in shop and market. The tip for keeping it in good color during the Winter months is, after gathering it and removing dead leaves and bits of stick, to make a tub or basin of common blue water, such as washerwomen use, not too dark, and throw the moss in, afterwards squeezing it nearly dry. This does not show, but prevents the moss from turning yellow.

IN Brittany there is said to prevail a curious marriage custom. On certain *fete* days, the young ladies appear in red petticoats, with white or yellow borders around them. The number of borders denotes the portion the father is willing to give his daughter. Each white band denotes silver, and represents one hundred francs per annum; each yellow band represents gold, and betokens a thousand francs a year. Thus a young man, who sees a face that pleases him, has only to glance at the trimmings of the petticoats to learn what amount accompanies the wearer.

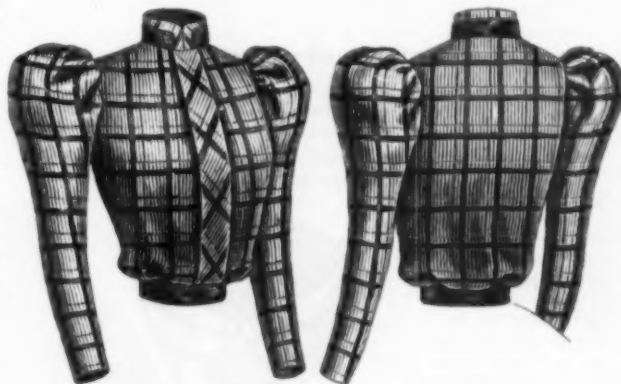
OUR readers who prefer to do so, can order patterns from our Chicago Branch, 189 Fifth Avenue. Such orders will receive the same prompt attention that they do in New York, patterns being mailed same day order is received.



McCall Pattern No. 4905

No. 4905. — LADIES' CLOTH GAITERS, require for medium size, $\frac{3}{4}$ yard material 27 inches wide, or $\frac{5}{8}$ yard 36 inches wide. Buttons required, 7. Cut in 3 sizes, small, medium and large.

Price, 10 cents.



McCall Bazar Pattern No. 4911

No. 4911. — LADIES' BLOUSE WAIST, requires for medium size, $2\frac{3}{4}$ yards material 36 inches wide, $2\frac{1}{2}$ yards 40 inches wide, or $1\frac{3}{4}$ yards 48 inches wide. Lining required, $1\frac{1}{4}$ yards; velvet, $\frac{1}{2}$ yard. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

Regular price, 25 cts.; but, to our readers, only 15 cents.

Anxiety About the Present.

AS she stood upon the top step, and kissed him good-bye before he went out to battle with the cold, cold world, he thought that she had never looked so winsome, even in the old courting days.

"And now my bad boy must have as many slaps as years he has lived, for to-day is his birthday," she went on, beginning the chastening salutations.

"Why, so it is," he said, with that momentary sensation of years passing helplessly away which middle-aged men experience upon these occasions.

"And what lovely thing shall his darling wife get him for a birthday present this year?" she went on. "You already have a smoking cabinet and a card-table; and my dining-room lamp, you know, was one of my birthday presents to you. And then —"

"I would not spend too much, my dear," he answered, somewhat moodily. "Get me some little cheap thing. I haven't been able to pay for my last year's birthday present yet."



McCall Bazar Pattern No. 4912

No. 4912. — INFANTS' WRAPPER, requires 3 yards material 27 inches wide, $2\frac{1}{4}$ yards 36 inches wide, or $2\frac{1}{8}$ yards 40 inches wide. Ribbon represented, $2\frac{1}{2}$ yards. Cut in one size.

Price, 10 cents.



McCall Bazar Pattern No. 4889

No. 4889.—MISSSES' AND GIRLS' CAPE, requires for medium size, $2\frac{1}{4}$ yards material 40 inches wide, $1\frac{3}{8}$ yards 48 inches wide, or $1\frac{1}{8}$ yards 52 inches wide. Silk required, $\frac{3}{4}$ yard 22 inches wide; buttons, 2. Cut in 9 sizes, 8, 9, 10, 11, 12, 13, 14, 15 and 16 years.

Regular price, 25 cents; but, to our readers, only 15 cents.

Pleasant Evenings at Home.

Quotation Games.

WE, all of us, tire occasionally of conversation, we become "talked out" as the saying is, cards are a bore and the latest novel fails to interest us, so, on Winter evenings, when a friend drops in unexpectedly it is a great source of merriment to have a few good games, to fall back upon. An entertaining game that requires neither cards nor counters, only quick wits and good memories, with the addition of pencils and paper, will be found to be most acceptable. Those who are accustomed to alphabet games will find it a pleasant change for everyone in turn to give a quotation, beginning successively with each letter of the alphabet, a forfeit the penalty of failure. Or when one quotation has been started, it may be arranged that the next player shall begin his with the last letter of the previous quotation.

A still better game is for each to take the name of a poet. One starts with a quotation from a brother poet present. The author must claim it. If he succeeds, it is then his turn to quote, and so on; but if he fails, he must pay a forfeit, and the previous player quotes again.

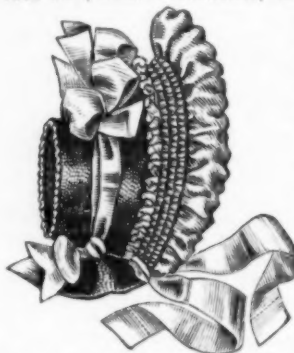
This may be arranged as a game for "Turn the Trencher," in which case the players sit round the room, and the poet must run and claim his words before the trencher falls.

Another good game is a variation of "Historical Pictures." Each player is supplied with paper and pencil. On the top of the paper they must all draw, seriously or in caricature, an illustration of some well known quotation. The words must be written at the very bottom of the paper, and folded over as neat-

ly and narrowly as possible, so that they may not be read, nor take too much room. The papers are then passed round, so that each player may write, in turn, on every paper (beginning bottom upwards, and folding over as before) what he thinks the picture at the top is intended to illustrate. They are then read out (beginning at the top), and if there are one or two ready-memories and quick wits amongst the party, there will be much fun gotten out of the game, for the object, of course, is not seriously to discover the quotation, which is probably evident enough, but to parody it, or misapply another, or, failing that, to invent a couplet.

Hints for Hostesses.

THE perfect hostess needs a sympathetic heart, infinite tact, delicacy, and discrimination; needs to be Argus-eyed, so that, while she is having a chat on her pet subject with a favorite visitor, she can see someone behind her who is left alone and looks dull. Then she must leave her pleasant companion, or present him to the other. A good hostess does not throw those together who are utterly unlike in tastes. Then there is the large army of long-winded people who have to be patiently dealt with, so that they can go away feeling how much they have contributed to the brightness of the occasion. A woman to entertain well, must be unselfish, never minding fatigue if her guests are only happy. She must listen courteously to the long stories of others, and thus gain the reputation of being a brilliant talker without effort, and perhaps she may be rewarded by having a chance to wag her tongue on her theories at somebody else's tea. Thus will she keep her guests amused and happy and gain for herself a reputation for brightness and good-fellowship by the expenditure of a little tact and courtesy.



McCall Pattern No. 4904

No. 4904.—LITTLE GIRLS' BOOTH-TUCKER BONNET, requires for medium size, $\frac{3}{8}$ yard material 22 inches wide, or $\frac{1}{2}$ yard 36 inches wide. Silk lining required, $\frac{1}{4}$ yard; ribbon represented, 3 yards; silk, $\frac{1}{4}$ yd. Cut in 4 sizes, 2, 3, 4 and 5 years. Price, 10 cts.

No. 4909.—LADIES' FIVE-GORED SKIRT (with Fan Back), requires for medium size, 6 yards material 36 inches wide, $5\frac{7}{8}$ yards 40 inches wide, or $5\frac{1}{2}$ yards 48 inches wide. Lining required, $6\frac{1}{4}$ yards; braid represented, 8 yards. Length of skirt in front, 42 inches; width around bottom, $4\frac{1}{4}$ yards. Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure.

Regular price, 25 cents; but, to our readers, only 15 cents.



McCall Bazar Pattern No. 4909

Fads and Fancies.

New Styles in Jewelry.



THE notion that a handsome piece of jewelry is a joy and a valuable possession for ever seems quite exploded now, for fashions in jewelry change frequently, and the ear-rings and chains of to-day may be *chic* for the next two years or so, and must then take a back seat, and be put away to come out again only as the treasures of the next generation, or the one that succeeds it. Most people, however, exchange jewelry that is at all worth it, and pay something more, so as to obtain the last new thing, or have gems that are intrinsically valuable re-set. It may be taken, however, as a general fact that the only jewels that are carefully retained in these days are heirlooms.

Dead gold had a pretty good innings about a quarter of a century ago, and is now coming to the fore again. It is worn with morning dresses—that is to say, with the neat tailor-made style of toilette—in the form of small round or fantastically shaped brooches, buttons for the waistcoat, and studs for the cuffs. They are sometimes plain, but oftener chased, with a little rough design all over them; and if they turn black the jeweler can make them as good as ever again in a day or two.

Bracelets are never seen, except of the supple kind in evening dress with short sleeves. The shirred sleeves, that fit the arm and come down to the wrist or over the hand have banished them, for bracelets would not only spoil such sleeves in themselves, but would also destroy their charm. The long soft cravats that are so much worn have brought back the rings that are so useful to put both ends through, and pull up to the exact spot where they are wanted. For draped collars and neckbands, either a round brooch or one or more little bar-brooches are used, put in straight, or upright, or slanting, according to the wearer's caprice.

Hatpins have heads formed of a single cabochon—amethyst and topaz being the favorites—or else of dead, chased gold, like the sets of buttons and brooches.

Fashionable women quite eschew rings in the morning, with the sole exception of a plain gold, oval seal ring, worn on the little finger. Later in the day and in the evening a ring is worn on the index finger, which, joined together at the back, has the appearance of several rings, each set with a different stone. Brilliants, sapphires, emeralds, and rubies are favorites, and when seen together the little group of gems is oval. The special stones of the season are emeralds.

All sorts of pretty fancy brooches glittering with so-called jewels are used on bonnets or hats. When more elaborate ornaments are worn on the corsage, they are gen-

erally of the combination kind that can be taken apart and rearranged, so as to avoid any appearance of sameness. A very charming novelty is a long series of diamonds or small diamond motifs, which go right round the opening of a low-necked corsage, and it is generally relieved by one or two jewelled pendants in front, for which the "droops" of old-fashioned earrings are utilized.

Far more fashionable than any necklace, necklet, or string of pearls with a low dress is a *tour de cou* of velvet or satin ribbon, harmonizing with the color of the dress, and sparkling with little groups of brilliants, in circles, ovals, or squares, sewn on it quite close together, but not absolutely touching.

Aigrettes sparkling with diamonds are much worn in the hair, as well as large and small combs of light tortoiseshell, inlaid with gold.

Popular fancy brooches for morning wear, but not at all valuable, are bronze coins set in steel or oxydised silver rims. The coin has a circular hole punched out, not in the centre, but on one side, and this is filled up by a small malachite shamrock-leaf, rimmed with steel or silver, with interstices between the separate parts of the trefoil that show the color of the dress through. These are little novelties that make pretty presents for young people.

Little Niceties of Etiquette.

ARUDENESS is worse than a crime; it is a blunder, because it is so easy to be polite.

There is no policy like politeness; and a good manner is the best thing in the world, either to get a good name or supply the want of it.

Never seal a letter of introduction.

Never give letters of introduction unless you are prepared to be responsible for the person to whom they are given.

The holder of a letter of introduction should send it in with his card.

There is no flattery so exquisite as the flattery of listening.

It would be very bad taste to bow to any one in church.

If shown into a room to await the arrival of any one upon whom you may call, you must rise when she enters the room.

Gentlemen do not raise their hats to each other.

Visits of condolence should be paid within a week or ten days.

Never permit a child to give an imperative order to a servant. Make them always put it in a form of a civil request. "Mary, please give me such a thing," or "I wish you would do so-and-so," and when the service is rendered, let it be acknowledged by a quiet "thank you."

Train your boys in graceful little services and courtesies to their sisters, because they will become men, and men should be tender and considerate to women.

Never offer gratuities to servants when attending a dinner party.

A knife and fork are necessary when eating a salad.

Invitations to weddings are issued in the name of the bride's parents.

Invitations to silver weddings are printed in silver.



McCall Bazar Pattern No. 4906

No. 4906. — LADIES' HOOD WITH STORM COLLAR, require for medium size $1\frac{1}{4}$ yards material 36 inches wide, or 1 yard 40 inches wide. Silk required for facing, $\frac{3}{4}$ yard; buttons, 2. Cut in 3 sizes, small, medium and large. Price, 10 cts.



McCall Bazar Pattern No. 4907

No. 4907. — LADIES' GOLF CAPE, requires for medium size, $2\frac{3}{8}$ yards material 40 inches wide, $2\frac{1}{4}$ yard 48 inches wide, or $2\frac{1}{4}$ yards 52 inches wide. Buttons required, 2. Cut in 3 sizes, small, medium, and large.

Regular price, 25 cents; but, to our readers only 15 cents.

The Drawer of Her Dressing Table.

(Respectfully dedicated to our girl readers.)

WHEN, in the course of human events, a girl has a spasm of industry, its first manifestation is in the shape of an attack on the drawer of her dressing table. That long-suffering receptacle for everything smaller than an entire dress has at last made a mute declaration of independence, and refuses to shut up until proper attention has been paid to it. And so, in feminine parlance, its owner determines to "put it straight."

Pulling it open, she stands for a moment wondering where on earth she shall begin, then very naturally begins at the beginning. The first thing she takes out is a pair of curling tongs that she used yesterday when she ran upstairs "to put on her hat." Now, you know that running upstairs to put on one's hat is not an exact term; it is a comprehensive phrase signifying any dressing that takes less than three-quarters of an hour. In this instance it meant a hasty frizzling of short front hair with curling tongs, and a dropping of the iron that was not too hot for that hair into the drawer, where it had burned a bit of real lace beyond redemption. But a nod is no better than a wink to this blind pony; she will take care never to burn her lace again, but will go on searing her pretty forelocks indefinitely.

The hair tongs suggest hair—hair that demands immediate attention—and a diversion in its favor is effected, resulting in a combing out and plaiting up of all her locks, natural and acquired. A return to first principles and the contents of the drawer brings to light a fichu, a glove, and a sash still tied in a bow. She tries on the fichu, unties the sash, pulls out the fingers of the glove, and wonders blankly where its mate is. On general principles she is sure that it is not where this one was; it isn't on the dressing table, nor behind the cushion—certainly not in her glove box (who ever kept gloves there?), nor in any of the dozen and one hiding places that a girl's odd glove affects. They were quite new, too, the first time of wearing. Well, she is the unluckiest girl to lose everything she owns; she supposes that she will lose her head some day. But this is not the drawer. A return and a dive into it results in half-a-dozen handkerchiefs, all clean, but too rumpled to use; a broken-spirited glove stretcher, a great

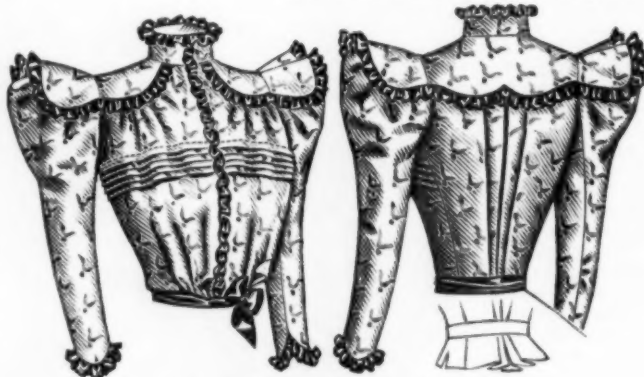
many lengths of ribbon, mostly yellow, and a large silk handkerchief, at which she smiles and blushes to herself. For it is a manly handkerchief, tied round her neck not long ago by somebody who is very careful of her when it turns cool, and, indeed, at all other times. Remembering the tender little speech that

somebody made when the handkerchief was offered her, she folds it carefully and slowly, smooths it out with her pretty white fingers, thinks she will embroider his initials on it before she returns it to him, and lays it in her handkerchief case, where it enjoys itself as a manly silk handkerchief is sure to do when in the company of delicate cambric and lace.

Eleven cuffs, five of them odd; a package of violet powder that the mice have tasted and found not at all to their liking—for it is far from being

the real rice powder that the label says it is—a fan box, holding the dear remains of its original contents, now broken past all mending, but kept because it was a birthday present from somebody; a paper of pins unfolded and extra prickly; several reels of sewing silks all at loose ends, and the empty case of her manicure set. Now, where are all the tools? Oh, yes; the pad is worn out, the scissors are dull at the points, the file is lost, and she never did use the little powder box; all the contents of the case are gone. But she is not going to throw it away. It is perfectly useless, to be sure; but who ever heard of a woman throwing away a box of any sort, size, or description? Then a box of correspondence cards, containing three cards and fourteen envelopes; the natural result of her always beginning a note before she knows what she is going to

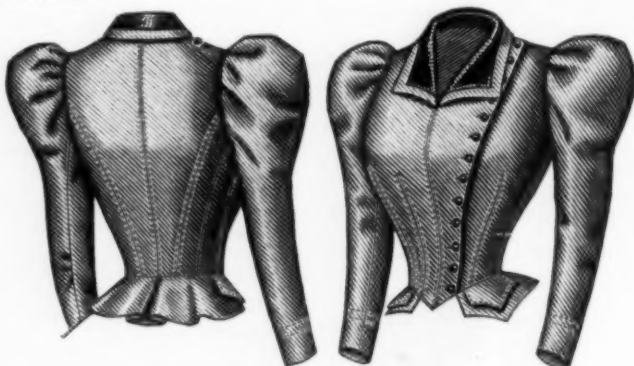
say. More ribbons, more handkerchiefs, more gloves, some bills which, being receipted, are not worth keeping; some battered-looking cotillon favors, which are precious treasures and ever to be preserved. A veil or two, evidently suffering from a species of cramp, for they are drawn up into lumps and knots; and upright all around the sides of the drawer, notes and letters galore. She re-reads every one of these, too absorbed even to sit down, but standing first on one foot and then on the other; frowning and sometimes smiling. A.M.



McCall Bazar Pattern No. 4893

No. 4893.—LADIES' BLOUSE WAIST, requires for medium size, $3\frac{3}{4}$ yards material 22 inches wide, $2\frac{1}{8}$ yards 36 inches wide, or 2 yards 40 inches wide. Lining required, $1\frac{3}{4}$ yards; wide ribbon represented, $1\frac{3}{4}$ yards; narrow ribbon, $6\frac{1}{8}$ yards. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

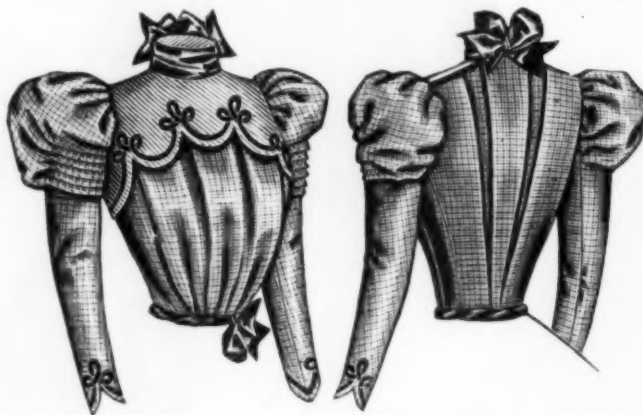
Regular price, 25 cents; but, to our readers, only 15 cents.



McCall Bazar Pattern No. 4886

No. 4886.—LADIES' TAILOR-MADE WAIST, requires for medium size, $2\frac{3}{4}$ yds. material 36 ins. wide, $2\frac{1}{4}$ yds. 40 ins. wide, or 2 yds. 44 ins. wide. Lining required, 2 yds.; velvet facing, $\frac{1}{4}$ yd.; buttons, 13. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 ins. bust measure.

Regular price, 25 cents; but to our readers, only 15 cents.

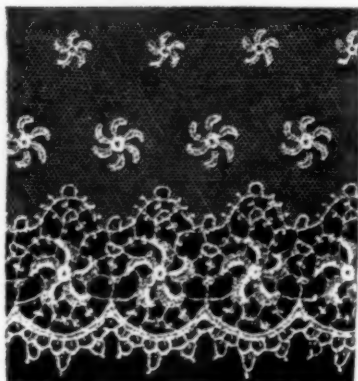


McCall Bazar Pattern No. 4903

No. 4903.—LADIES' WAIST, requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide, 2 yards 40 inches wide, or $1\frac{3}{4}$ yards 44 inches wide. Lining required, $1\frac{3}{4}$ yards; plain material, $\frac{3}{8}$ yard 27 inches wide; braid represented, 4 yards; ribbon, $1\frac{3}{4}$ yards. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.

Regular price, 25 cents; but, to our readers, only 15 cents.

New Trimmings for House and Evening Gowns.



VENISE MAURESQUE.

by which is interpreted ball toilettes, house dresses, silk visiting gowns, etc. Our illustrations show a few of the newest designs in this delightful trimming.

Accordion pleated *mousseline de soie* is to be greatly used for blouse bodices, fancy vests or skirts of dancing toilettes. Pleated *lisse* will be called into play for ruffling bodices and also for millinery purposes.

Draped belts and sashes of silk ribbon or transparent materials edged with full ruffles of lace or chiffon are used to give a touch of brilliant color to evening dresses of plain material. The furore for narrow velvet ribbon remains unabated, and it is used to simulate boleros, tabliers, festoons, and corselets; it serves as an edging to flounces, and has lately invaded the region of lingerie. It appears run through Valenciennes insertion, in and out of worked eyelet holes, and as coquettish rosettes among the *frou-frou*.

Dotted, sprigged and plain black nets are used over half-worn and new silk gowns, white being especially stylish; insertions of lace are let in the skirt, sleeves and around the waist. To supply a touch of color there is a small tucked yoke and folded belt of pink, green, turquoise or yellow satin; *mousseline* puffs in the collar top and wrists.

Beaded *passementeries* are going out. We are entering into another era of trimmings; the best proof of this is the cheapness of the beaded trimmings at the sales. It is predicted that white fox and white astrakhan will be the favorite Winter fur

for adorning evening wraps, opera cloaks, etc.

The only beaded things that ultra fashionable women are wearing now are the beaded and jewelled belts; they are perfectly superb with square cut tablet stones of lapis, coral or carbuncles, coral and turquoise.

Princess gowns for the street are made short, fastening at the side, and profusely braided or embroidered. A cascade of lace falls down the left side.

Many boleros or front breadths are cross-barred with a trellis-work of narrow velvet. Sometimes deep lace

frames the front breadth of a skirt and falls like a *basque* from the waist.

Velvet bows continue to give an old time grace to Pompadour or old-world silks. Black Chantilly lace is very smart just now, as also are Bruges and Maltese laces.

Waists of heliotrope chiffon are made over white satin showing a green bolero decorated with motifs of lace outlined with tinsel.

Old-fashioned Spanish flounces, frilled or accordion plaited with rows of lace inserting applied in various forms are a popular trimming for house gowns.

E. L. M.

The Complexion.

SALT, a tablespoonful dissolved in a goblet of milk, is an old-fashioned recipe for beautifying the complexion. It certainly is a simple remedy, and if it does not help the complexion it will strengthen the system. A great deal depends upon the constitution of the person, and the kind of complexion she has. What

will help one woman wonderfully will have no effect whatever on others. One thing is certain, however, milk is always conducive to softening and whitening the skin; and it is a noticeable fact that girls who have never been allowed to drink tea or coffee, and who have drank quantities of milk, have generally, when they reach the age of twenty, very beautiful complexions.

A tablespoonful of sulphur taken every other morning for a week, and then not taken again for three days, and then taken every other morning for another week, is one of the best things for the complexion. It acts like magic. It should always be mixed with molasses or something that will clear it from the system.

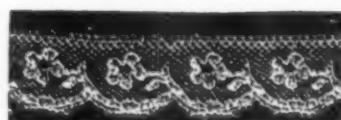
Boiled water is also one of the best things with which to keep the complexion in order. A tumblerful should be drank one hour before every meal. If it is disagreeable by itself, the juice of half a lemon should be added. Sugar should not be used.

The face should always be washed in water that has the chill taken off it. Hot water is not good for the complexion, despite all that has been said to the contrary; neither is really cold water. The one makes the skin flabby, and in time wrinkles it; the other roughens it. Oatmeal water is excellent for washing the face and hands in. The meal softens the skin and gives it a delicate flush, which is very becoming. The majority of women will also find that salt water will help their complexions.

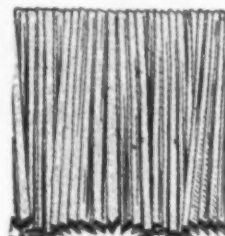
Rain water is an excellent thing for the skin, as it contains traces of ammonia, which is beneficial, cleansing and beautifying, and there is as much truth as poetry in the saying that the "early dew of the morning will make like the face of an angel the woman who bathes in it."

Those who bathe freely in rain water, that has the chill taken off it, and use gentle friction with a soft towel, will soon improve the complexion.

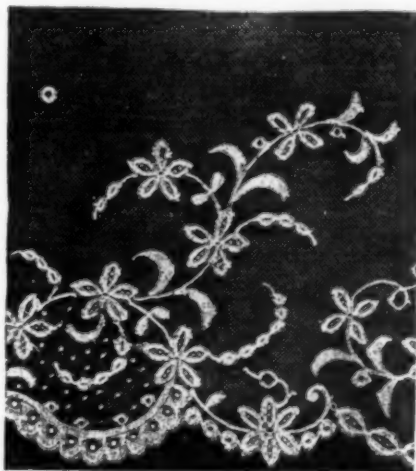
Wash the face frequently, and every other night use some pure toilet soap and the skin will soon become clearer.



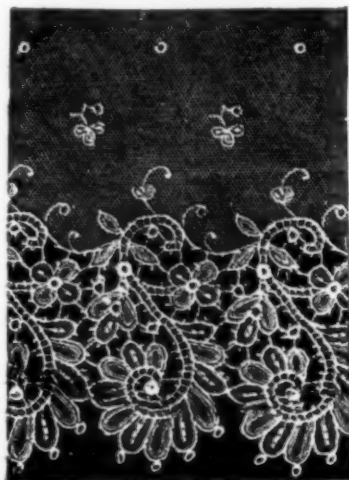
MALINES EDGING.



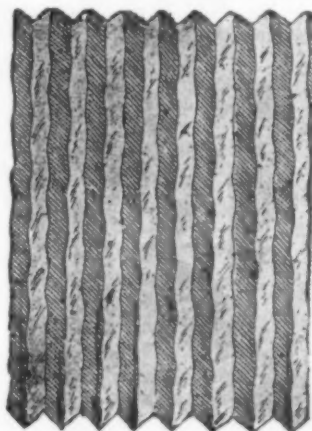
PLEATED LISSE.



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BRUGES POINT.



ACCORDION MOUSSELINE DE SOIE.



4873.—Ladies' Russian Blouse (with Fitted Lining), requires for medium size, $2\frac{1}{4}$ yards material 40 inches wide. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4851.—Misses' Circular Skirt (with Front Gore), requires for medium size $2\frac{1}{2}$ yards material 40 inches wide. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years. Regular price, 20 cents; to our readers, 15 cents.



4861.—Misses' Coat, requires for medium size, $2\frac{1}{4}$ yards material 40 inches wide. Cut in 7 sizes, 10, 11, 12, 13, 14, 15, and 16 years. Regular price, 25 cents; to our readers, 15 cents.



4858.—Ladies' Tailor-Made Waist, requires for medium size, $2\frac{1}{4}$ yards material 40 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.

4853.—Ladies' Circular Skirt (with Front Gore), requires for medium size, $4\frac{1}{2}$ yards material 40 inches wide. Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure. Regular price, 25 cents; to our readers, 15 cents.



4845.—Girls' Jacket, requires for medium size, $1\frac{1}{4}$ yards material 40 inches wide. Cut in 5 sizes, 6, 7, 8, 9 and 10 years. Regular price, 25 cents; to our readers, 15 cents.



4868.—Ladies' Collarette, requires for medium size, $\frac{1}{2}$ yard material 48 inches wide, and $\frac{1}{2}$ yard astrakhan. Cut in 3 sizes, small, medium and large. Regular price, 25 cents; to our readers, 15 cents.



4804.—Boys' Sailor Blouse, requires for medium size, $2\frac{1}{2}$ yards material 36 inches wide. Cut in 8 sizes, 3, 4, 5, 6, 7, 8, 9 and 10 years. Regular price, 25 cents; to our readers, 15 cents.



4832.—Misses' Jacket, requires for medium size, $2\frac{1}{2}$ yards material 40 inches wide. Cut in 5 sizes, 12, 13, 14, 15 and 16 years. Regular price, 25 cents; to our readers, 15 cents.



4875.—Ladies' Waist, requires for medium size, $1\frac{3}{4}$ yards material 40 inches wide. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4777.—Ladies' Shirt Waist, requires for medium size, 3 yards material 36 inches wide. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4874.—Little Boys' Kilt Suit, requires for three year old size, for combination, 2 yards light material 36 inches wide for kilt, and $1\frac{1}{2}$ yards dark material 36 inches wide for blouse; if made entirely of plain material, 3 yards 36 inches wide. Cut in 2 sizes, 2 and 3 years. Regular price, 25 cents; to our readers, 15 cents.



4806.—Misses Mother Hubbard Wrapper or Night Gown, requires for medium size, $5\frac{1}{4}$ yards material 36 inches wide. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years. Regular price, 25 cents; to our readers, 15 cents.



4689.—Ladies' Double Breasted Basque, requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4822.—Infants' First Short Dress and Petticoat, requires $3\frac{3}{4}$ yds. material 24 ins. wide for dress, and $1\frac{3}{4}$ yards material 36 inches wide for petticoat for 1 year old size. Cut in 2 sizes, 6 months and 1 year. Regular price, 25 cents; to our readers, 15 cents.



4755.—Ladies' Wrapper, requires for medium size, $7\frac{3}{4}$ yds. material 36 ins. wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 30 cents; to our readers, 15 cents.



4795.—Infants' Dress, requires 3 yards material 36 inches wide. Cut in one size. Regular price, 20 cents; to our readers, 15 cents.



4842.—Ladies' Waist, requires for medium size, 1 yard material 36 inches wide, and 2 yards silk. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.

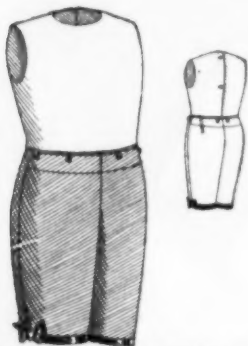


4691.—Girls' Dress, requires for medium size, 4 yards material 36 inches wide and $\frac{3}{8}$ yard material 24 inches wide for bolero. Cut in 6 sizes, 7, 8, 9, 10, 11, 12 and 13 years. Regular price, 25 cents; to our readers, 15 cents.



4653.—Misses' Waist, requires for medium size, $1\frac{1}{2}$ yards material 48 inches wide. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years. Regular price, 25 cents; to our readers, 15 cents.

4651.—Misses' Four Piece Skirt, requires for medium size, $1\frac{1}{4}$ yards material 48 inches wide. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years. Regular price, 25 cents; to our readers, 15 cents.



4599.—Little Boys' Knee Pants and Waist, require for medium size, 1 yard material 27 inches wide. Cut in 5 sizes, 3, 4, 5, 6 and 7 years. Regular price, 20 cents; to our readers, 15 cents.



4850.—Misses' Waist, requires for medium size, 2 yards material 36 inches wide. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years. Regular price, 25 cents; to our readers, 15 cents.

4851.—Misses' Circular Skirt (with Front Gore), requires for medium size, $2\frac{1}{2}$ yards material 36 inches wide. Cut in 7 sizes, 10, 11, 12, 13, 14, 15 and 16 years. Regular Price, 20 cents; to our readers, 15 cents.



4879.—Ladies' Blouse Waist, requires for medium size, $1\frac{1}{4}$ yards material 40 inches wide. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.

4853.—Ladies' Circular Skirt (with Front Gore), requires for medium size, $4\frac{1}{2}$ yards material 40 inches wide. Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure. Regular price, 25 cents; to our readers, 15 cents.



4597.—Little Boys' Short Overcoat, requires for medium size, $2\frac{1}{4}$ yards material 27 inches wide. Cut in 5 sizes, 3, 4, 5, 6 and 7 years. Regular price, 25 cents; to our readers, 15 cents.



4828.—Ladies' Jacket, requires for medium size, $2\frac{1}{2}$ yards material 40 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4662.—Boys' Legging, requires for medium size, $\frac{7}{8}$ yard material 27 inches wide. Cut in 9 sizes, 2, 3, 4, 5, 6, 7, 8, 9 and 10 years. Price, 10c.



4538.—Girls' Sacque Apron (with Bishop Sleeves), requires for medium size, $2\frac{1}{2}$ yards material 36 inches wide. Cut in 5 sizes, 8, 9, 10, 11 and 12 years.
Regular price, 20 cents; to our readers, 15 cents.



4836.—Girls' Dress, requires for medium size, 4 yards material 36 inches wide. Cut in 5 sizes, 8, 9, 10, 11 and 12 years.
Regular price, 25 cents; to our readers, 15 cents.



4645.—Child's Cloak, requires for medium size, $1\frac{3}{4}$ yards material 48 inches wide. Cut in 5 sizes, 6 months, 1, 2, 3 and 4 years.
Regular price, 25 cents; to our readers, 15 cents.



4872.—Ladies' Jacket, requires for medium size, $2\frac{1}{4}$ yards material 40 inches wide. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure.
Regular price, 25 cents; to our readers, 15 cents.



4843.—Ladies' Collarett, requires for medium size, 1 yard material 36 inches wide. Cut in 3 sizes, small, medium and large. Price, 15c.



4654.—Child's Night Drawers, require for medium size, $2\frac{1}{4}$ yards material 36 inches wide. Cut in 7 sizes, 2, 3, 4, 5, 6, 7 and 8 years.
Regular price, 20 cents; to our readers, 15 cents.



4839.—Ladies' Waist, requires for medium size, $2\frac{1}{4}$ yards material 36 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure.
Regular price, 25 cents; to our readers, 15 cents.



4663.—Boys' Jacket, requires for medium size, $1\frac{1}{4}$ yards material 48 inches wide. Cut in 7 sizes, 4, 5, 6, 7, 8, 9 and 10 years.
Regular price, 25 cents; to our readers, 15 cents.

4662.—Boys' Legging, requires for medium size, $\frac{3}{4}$ yard material 27 inches wide. Cut in 9 sizes, 2, 3, 4, 5, 6, 7, 8, 9 and 10 years. Price, 10c.



4846.—Ladies' Russian Blouse, requires for medium size, $2\frac{1}{4}$ yards material 40 inches wide. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4835.—Child's Dress, requires for medium size, $3\frac{1}{4}$ yards material 36 inches wide. Cut in 6 sizes, 3, 4, 5, 6, 7 and 8 years. Regular price, 25 cents; to our readers, 15 cents.



4852.—Ladies' Waist, requires for medium size, $2\frac{1}{4}$ yards material 40 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 40 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4661.—Boys' Vest, requires for medium size, $\frac{1}{2}$ yard material 48 inches wide. Cut in 7 sizes, 6, 7, 8, 9, 10, 11 and 12 years. Price, 15 cents.



4646.—Child's and Girls' Wrapper, requires for medium size, $1\frac{1}{4}$ yards material 36 inches wide. Cut in 7 sizes, 6, 7, 8, 9, 10, 11 and 12 years. Regular price, 25 cents; to our readers, 15 cents.



4847.—Little Boys' Coat, requires for medium size, 2 yards material 40 inches wide. Cut in 3 sizes, 1, 2 and 3 years. Regular price, 25 cents; to our readers, 15 cents.



4834.—Ladies' Wrapper (with Fitted Lining), requires for medium size, $8\frac{1}{4}$ yards material 36 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 30 cents; to our readers, 15 cents.



4792.—Girls' and Child's Night Dress, requires for medium size, $3\frac{1}{4}$ yards material, 36 inches wide. Cut in 8 sizes, 2, 3, 4, 5, 6, 7, 8 and 9 years. Regular price, 20 cents; to our readers, 15 cents.



4700.—Girls' and Child's Trilby Apron, requires for medium size, 2 yards material 36 inches wide. Cut in 7 sizes, 4, 5, 6, 7, 8, 9 and 10 years. Regular price, 20 cents; to our readers, 15 cents.



4710.—Child's Reefer, requires for medium size, 2½ yards material 48 inches wide. Cut in 5 sizes, 2, 3, 4, 5 and 6 years. Regular price, 25 cents; to our readers, 15 cents.



4714. Ladies' Norfolk Basque (with plaits laid on), requires for medium size, 2¼ yards material 36 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4764.—Ladies' Waist, requires for medium size, 2¼ yards material 40 inches wide. Cut in 5 sizes, 32, 34, 36, 38 and 40 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.



4765.—Ladies' Dress Sleeve, requires for medium size, 1½ yards material 36 inches wide. Cut in 5 sizes, 10, 11, 12, 13 and 14 inches arm measure. Price, 10 cents



4751.—Ladies' Seven-Gored Skirt (with Fan-Plaited Back), requires for medium size, 6 yards material 36 inches wide. Cut in 6 sizes, 22, 24, 26, 28, 30 and 32 inches waist measure. Regular price, 25 cents; to our readers, 15 cents.



4667.—Ladies' Basque, requires for medium size, 2¼ yards material 36 inches wide. Cut in 7 sizes, 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Regular price, 25 cents; to our readers, 15 cents.

4640.—Ladies' Five-Gored Skirt, (with all Bias Edges, having its Two Back Gores laid in Side Plaits), require for medium size, 4¾ yards material 36 inches wide. Cut in 7 sizes, 22, 24, 26, 28, 30, 32, and 34 inches waist measure. Regular price, 25 cents; to our readers, 15 cents.



4781.—Ladies' Eight-Gored Skirt (suitable for silk), requires for medium size, 7¼ yards material 36 inches wide. Cut in 7 sizes, 22, 24, 26, 28, 30, 32 and 34 inches waist measure. Regular price, 25 cents; to our readers, 15 cents.

The \$200 Prize Poem on Ceylon and India Tea.

The following poem by Miss Ada S. Shelton, Derby, Conn., was adjudged by the committee of three literary people, the best out of 5,128 which were submitted in the competition and the prize was therefore awarded to her.

SONG FROM THE ORIENT.

"Double, double, toil and trouble," sang the witches as they stirred,
But I sing of richer potions than that trio ever heard,
From the coral strands of India, and from Ceylon's jewelled isle,
Comes a gift to cheer the nations, Prince and Peasant to beguile.

Take a teaspoonful of fragrance—'tis Ceylon and India Tea—
Like the heart of gentle maiden its unsullied purity,
As an ardent lover pleading is the water's boiling heat,
And the teapot is the Altar where the youth and maiden meet.

Lo! behold the transformation! minutes five, the act is done,
Power and purity are blended, and the two are now made one;
Love's bright flame hath wrought the marvel, now goes forth a wholesome life,
Soothing, comforting, refreshing, free from bitterness and strife.

Some may care for cream and sugar, loving each luxurious thing,
But perfection does not need them, crowns adorn, not make, a King.
Teas of other lands can never form an union strong and true,
Hands unclean their power has tainted, 'tis impurity they brew.

Modern man's inventive genius to this nectar gives its aid,
And it stands to-day unequalled, by machine 'tis cured and made.
While Pacific, great Atlantic, bluest Mediterranean sea,
Bear to waiting millions safely, this Ceylon and India Tea!

T. CADDY.

Fruit.

APPLES can be had year in, year out, and considering them to be such a wholesome article of food, they should be on every table; more especially since they have been proved invaluable in cases of indigestion.

Apples may be eaten at any hour, and especially are they recommended to be eaten just before retiring, for a thoroughly ripe juicy apple excites the action of the liver, and ensures sound and healthy sleep. Again, apples are excellent as a disinfectant, and equally excellent as food for the brain, for the simple reason that they contain phosphoric acid.

Apples, too, are said to be good for the throat, and to prevent disease of the same.

Baked apples are especially nice for children, as also is apple jam.

Bananas are very easy of digestion and a valuable food, as they are so sustaining and nourishing.

Grapes contain sugar, and are therefore fattening, black grapes being especially good for aiding development of the figure.

Oranges, although not actually nourishing, have a healthy action on the liver, and taken fasting, are invaluable for those suffering from a disordered liver.

Crema Simon. Superior to vaseline and cucumbers, CREMA SIMON, marvellous for the complexion and light cutaneous affections; it whitens, perfumes, fortifies the skin. J. SIMON, 13 rue Grange Bateliere, Paris. Park & Tilford, New York; also all perfumery and fancy goods stores.



Homemade Sweets.

CREAM PEPPERMINTS.—One pound of confectioner's sugar, six tablespoonfuls of water, eight drops of oil of peppermint, scant quarter-teaspoonful of cream of tartar.

Take out one spoonful of sugar into a cup. Drop in to that the oil of peppermint and stir up, adding cream tartar. Boil the rest of the sugar with the water three minutes, or until it forms a thread at the end of a teaspoon. Do not stir the syrup after it goes on to the fire, but when done take off, add the mixture from the cup, and stir briskly a minute or two until it has turned white and creamy. Drop this from a teaspoon, making rounds any size you wish, onto previously prepared paper, either the waxed paper used for caramels or that which has been rubbed with sweet oil or fresh butter or thick cream. If the cream in the tin gets too hard to drop from the teaspoon, put it on the fire and stir until it grows thinner, then drop as before.

If you wish to color the checkerberry mints, take as much cochineal as you can get on the point of a penknife, dissolve it in a tablespoonful of water, and use as much of the solution as will turn the sugar pink.

CHOCOLATE SUGAR CARAMELS.—Two cupfuls of sugar, one cupful of milk, two squares of chocolate. Boil until it threads. Take it off and add a good piece of butter and flavor with vanilla. Beat until it sugars. Pour into a flat pan and cut up into squares with a knife.

CHOCOLATE CREAMS.—Beat the whites of two eggs to a stiff froth. Gradually beat in to this two cupfuls of confectioner's sugar. If the eggs be large, it may take a little more sugar. Flavor with half a teaspoonful of vanilla, and work well. Now roll into little balls, and drop on a slightly buttered platter. Let the balls stand for an hour or more. Shave five ounces of chocolate and put into a small bowl, which place on the fire in a saucepan containing boiling water. When the chocolate is melted, take the saucepan to the table, and drop the creams into the chocolate one at a time, taking them out with a fork and dropping them gently on the buttered dish. It will take half an hour or more to harden the chocolate.

COCOANUT CREAM.—Take white of one egg, beat stiff; add two tablespoonfuls cream, and two tablespoonfuls of powdered sugar to one of fresh grated cocoanut; when stiff enough to mold, make into squares and put half of an English walnut on each side. Almonds shelled and covered with the same mixture pressed around them are very nice.

ALMOND NOUGAT.—Blanch one pound of almonds, cut in small pieces, pour four ounces of honey into a tin cup and set in a kettle of hot water; boil until you can roll it in a ball; to this add one ounce of powdered sugar and well beaten white of one egg; stir this and the almonds together. Take pulverized sugar and dust over them.

FRUIT GLACE.—Boil one pint granulated sugar and one cupful of water until brittle; have fruit peeled and divided carefully; dip each piece in a portion of the syrup, set in a cool place to dry. Any seasonable fruit can be used.

It is Worth Money
To Re-Bind a Skirt
Much More Money

Than the Difference in Cost of



And Any of the Cheap Substitutes for it.

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of experience all go—and always go—where they can find the genuine Mount Vernon Mills material. A shirt waist made of this fabric looks best, wears best, and carries its color as long as there is a thread of life. Never buy a waist for yourself or a fancy shirt for the husband without asking if the material was made by

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PURIFIES AS WELL AS Beautifies the Skin. No other cosmetics will do it.

Removes Tan, Pimples, Freckles, Moth Patches, Rash, and skin diseases, and every blemish on beauty, and defies detection. It has stood the test of 47 years, and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. Dr. L. A. Sayre said to a lady of the haut-ton (a patient): "As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations." For sale by all Druggists and Fancy Goods Dealers in the U. S., Canada and Europe.

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Malt

is half sprouted grain—nature's concentrated FOOD for the plant to live on. Malt extract contains all the concentrated food of malt in a soluble form for the human stomach.

PABST MALT EXTRACT

The "Best" Tonic

is the purest and most nourishing of malt extracts. It is a strengthening, refreshing tonic for the body, nerves, and brain.

Sold by all druggists at 25c. a bottle, or 12 for \$2.50.

A DELIGHTFUL VISION.

Continued from page 99.

move about the room. "Supposing it wasn't a dream, and the woman was a creature of flesh and blood! Then she must have come into my room, and kissed me while I slept. I'll swear that someone kissed me. By Jove! And if the picture is a portrait of his wife, then it was his wife who came into my room—and kissed me. But whatever made her do a thing like that?"

"Pardon!—May I enter?"

Mr. Lovell was standing with his back to the door. The inquiry, therefore, was addressed to him from behind. The voice in which it was uttered was feminine, and the accent foreign. The artist turned—and stared. For there, peeping through the partly open door, was the woman of his dream! There could not be the slightest doubt about it. Although the head was covered with the latest thing in Parisian hats, there was no mistaking, when one once had seen it—as he had seen it—that lovely face, those laughing eyes. He stared—and gaped. The lady seemed to take his silence to imply consent. She advanced into the room.

"You are Mr. Gerald Lovell?"

As she came into the room, he perceived that she was not only most divinely fair, but most divinely tall. Her figure, clad in the most recent coquetties of Paris, was the most exquisite thing in figures he had lately seen. So completely had she taken his faculties of astonishment by storm, that he could only stammer a response.

"You are the painter of my portrait?" For the life of him, he knew not what to say. "But, if you are Mr. Gerald Lovell, it is certain that you are. Besides, I see it in your

CONSUMPTION CURED.

An old physician, retired from practice, had placed in his hands by an East India missionary the formula of a simple vegetable remedy for the speedy and permanent cure of Consumption, Bronchitis, Catarrh, Asthma and all Throat and Lung Affections, also a positive and radical cure for Nervous Debility and all Nervous Complaints. Having tested its wonderful curative powers in thousands of cases, and desiring to relieve human suffering, I will send free of charge to all who wish it, this recipe, in German, French or English, with full directions for preparing and using. Sent by mail, by addressing, with stamp, naming this paper, W. A. NOYES, 820 Powers' Block, Rochester, N. Y.

face. There is genius in your eyes. Mr. Lovell, how am I to thank you for the honor you have done me? I was at your Academy, with a friend—not half an hour ago. I beheld miles of mediocrity. Suddenly I saw—my face! my own face! glancing at me from the walls! Ah, *quelle plaisir!* But my face—how many times more lovely! How many times more beautiful! My face—depicted by the hand of a great artist! by the brush of a poet, and a genius!—Monsieur, you have placed on me ten thousand obligations."

She gave him the most sweeping curtsey with which he ever had been favored—and in her eyes was laughter all the time. He was recovering his presence of mind. He felt that it was time to put a stop to the lady's flow of flowery language. He was about to do so—when a question she put to him again sent half his senses flying.

"There is one thing which I wished to ask you, Monsieur. When and where did I sit to you for my portrait? I do not remember to have had the pleasure and the honor of meeting you before." The lady's laughing eyes were fixed intently on his face. "And yet, as I look at you, a sort of shadowy recollection comes to me of a previous encounter; it is very strange! Monsieur, where was it we encountered—you and I?"

"Madame!"

Seeing how evidently he was at a loss for words, she put out her hand to him as if to give him courage.

"Do not be afraid. Tell me—where was it that you saw me?"

"I saw you in a dream."

"A dream? Monsieur! To hear you speak—it is like a poem. Monsieur, where did you dream this dream in which you dreamt of me?"

"It was last year, at Spa."

"At Spa—that horrible place?"

"I did not find it a horrible place."

"No? Was it that dream which you dreamt of me which robbed it of its horror?" He did not speak. He allowed her to infer a compliment, but he did not proffer one. "But, Monsieur, I was only at Spa one afternoon and a single night."

"It was that night I dreamed of you."

"You dreamed? How? Tell me about this dream."

"I dreamed that you came into my room while I was asleep, and kissed me!"

She continued to look at him intently a moment longer, as if she did not realize the full meaning of his words. Then—let us do her justice!—the blood rushed to her face, her cheeks flamed fiery red. With her hands she veiled her eyes. She gave a little cry.

"Ah, *mon Dieu!* It was you—I remember. *Quelle horreur!*"

There was silence. Before she removed her hands from her eyes she turned away. She stood with her back towards him, trifling with a brush which he had placed upon the table. She spoke scarcely above a whisper.

"Monsieur, I thought you were asleep."

"I was asleep. I saw you in a dream."

"Then did—did I wake you?"

"You must have done so. I woke—you must forgive my saying so—with a kiss tingling on my lips." The lady put her hands up to her eyes again. "The dream had been so vivid I could not understand it."

"It is the most extraordinary thing, Monsieur; you will suppose I am a very peculiar person. It is but a lame explanation I have to offer. Of that I am but too conscious. But such as it is, I entreat that you will suffer me to give it you. Monsieur, I am married!"—Mr. Lovell bowed. He did not mention that he was aware of that already—to the

Continued on page 114.



The Standard of the World.



Dr. Jaeger's SANATORY UNDERWEAR

allows the skin to breathe freely, at the same time absorbing its exhalations, leaving the body dry and warm.

Dr. Jaeger Underwear gives greatest warmth with the least weight.

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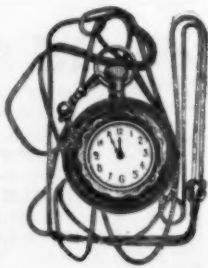
"It is perfectly astounding how universal the bicycle is superseding the horse," said Mr. Oldbore, pompously. "Yes," remarked Miss Flytie, an enthusiast of the wheel; "only yesterday when we stopped at a restaurant to refresh I found a piece of rubber tire in my chicken salad."

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W. G. BAKER (Dept. 47), Springfield, Mass.



A DELIGHTFUL VISION—Cont'd from p. 113.

most capricious husband in the world—to a husband whom I love, but whom I cannot respect." Mr. Lovell thought that that was good—from her. "He is a man who is extremely *difficile*, Monsieur. I do not think you have a word which expresses what I would say in English. He is extremely jealous; he is enraged that his wife should use the eyes which are in her head! The very day on which we arrived at Spa we had a dreadful quarrel. I will not speak of the treatment to which I was subjected; it is enough to say that he locked the door so that I should not leave the room—he wished to make of me a prisoner. Monsieur, directly he was gone, I perceived that there were two doors to the room—the one which he had locked, and another, which I tried. I found that it was open. Monsieur, when a prisoner desires to escape, he escapes by any road which offers. I was a prisoner; I desired to escape; I made use of the only road which I could find. I entered the door, I found myself in a room in which there was—how shall I say it?—in which there was a man asleep. Monsieur, it was you!"

It must be owned that at this point the lady certainly did look down.

"I was, that night, in a wicked mood. I glanced at you; I perceived that you were but a boy—"but a handsome boy." She peeped at him with malicious laughter in her eyes. "I regarded myself as your mother, or your sister, or your guardian angel. Monsieur will perceive how much I am the elder." Again, a glance of laughing malice from those bewitching eyes. "I am afraid it is too true that I approached the sleeping lips." There was silence. Then, so softly that her listener was only just able to catch the words: "I pray that Monsieur will forgive me."

"There is nothing for which Madame needs forgiveness."

"Monsieur but says so to give me pleasure." Mr. Lovell was silent; he did not know exactly what to say. "Monsieur will permit me to regard him, from this day forward, as my friend? Mr. Gerald Lovell, permit me to introduce to you—the Vicomtesse d'Humières!"

The lady favored him with another sweeping curtsey.

"I have already the pleasure of being acquainted with Madame's name."

"From whom did you learn it? From the people at the hotel?"

"I but learned it a few minutes before Madame herself came here."

"So! From whom?"

"I learnt it from the Vicomte d'Humières."

"The Vicomte d'Humières! My husband! Are you acquainted with him, then?"

"I can scarcely claim to be acquainted with the Vicomte. It seems, Madame, that this has been a morning of coincidences. It would appear that just before Madame perceived my little picture at the Academy, the Vicomte d'Humières perceived it too."

"Truly? But how magnificent!"

The lady clasped her hands in a little ecstasy.

"The Vicomte d'Humières did not seem to consider it magnificent. He took a distinctly contrary view."

"But that is certain!"

"He requested me to furnish him with your address. When I informed him that I was not acquainted with Madame, he desired to know who had authorized me to send your portrait to a public exhibition. I observed that I was not aware that it was the portrait of Madame, since the face in the picture was but the study of a face which I had seen in a dream."

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THE DIFFERENCE.

"THERE is no occasion for you to envy me," said the prosperous person. "I have as many troubles as you."

"I s'pose ye have, mister," admitted Dismal Dawson; "but the difficulty with me is that I ain't got anything else."

HOSTESS—I wonder why your little brother seems so restless and uncomfortable?

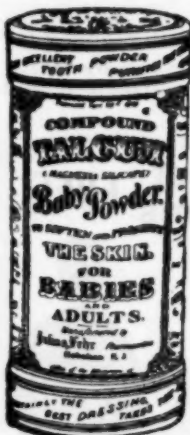
Ethel—I think it's cause his hands is clean.

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Sold by the drug trade generally.

Both plain and perfumed.

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"In a dream! You did not tell him—the little history?"

"I entered into no particulars."

"I entreat you, Monsieur, not to tell him the little history. There will be a scandal; he is so quick to misconceive."

"I will endeavor to observe Madame's wishes."

"It is like a little romance, is it not, Monsieur? Perhaps I should explain myself a little further."

That night—she emphasized the *that*—"I left my husband. In effect, he had become unbearable. I have seen and heard nothing of him since. But I am beginning to become conscious of a desire to meet with him again. I know not why! I suppose, when one loves one's husband truly, one wishes to meet him—once a year."

"I should inform Madame that I expect the Vicomte d'Humières to return."

"Return? Where? Here? When?"

"Very shortly—with a friend. In fact, unless I am mistaken, he comes already."

The lady listened.

"It is Philippe's voice! *Mon Dieu!* He must not find me here."

"But, Madame—"

"Ah, the screen! It is like a farce at the Palais Royale—is it not a fact?"

Before he could interpose to prevent her, the lady vanished behind the screen. The door of the studio opened, and the Vicomte d'Aumières entered, accompanied by his friend.

The Vicomte's friend was a gentleman of a figure which is not uncommon in France, even to-day. His attitude suggested a ramrod, he breathed powder and shot. The Vicomte performed the ceremony of introduction.

"Mr. Gerald Lovell, permit me to introduce to your courteous consideration my friend, M. Victor Berigny!"

M. Berigny bowed, ceremoniously. Mr. Lovell only nodded—his thoughts were behind the screen. The Vicomte turned to his friend.

"Victor, I have explained to you that I have already had the pleasure of an interview with Mr. Gerald Lovell." M. Berigny bowed. "I have also explained to you that I have desired him to inform me by whose authority he exhibits a portrait of my wife in a public exhibition. To that he has replied that his picture is not a portrait of my wife. I request you, Victor, to state, in Mr. Gerald Lovell's presence, whether that picture, in your opinion, is or is not a portrait of my wife."

"Certainly, it is a portrait."

M. Berigny's accent was more marked than the Vicomte's, but still, he did speak English.

"I thank you, Victor. It remains for me to once more request, in your presence, Mr. Gerald Lovell to explain how it was that he happened to dream of the face of my wife last August, in the Hotel de Flandre, at Spa. Mr. Gerald Lovell, I have the honor to await your explanation."

The Vicomte, his arms crossed upon his chest, his left foot a little protruding, his head thrown back, awaited the explanation.

Mr. Lovell's thoughts ran screenwards. "What the deuce shall I do if he discovers her behind the screen?"

"Monsieur, I am waiting."

Continued on page 118.

The \$200 Prize

OFFERED FOR THE BEST POEM ON

CEYLON AND INDIA TEA

has been awarded to a lady living in Derby, Conn., concealing her identity under the *nom-de-plume* of T. Caddy. It will be published and a copy will be sent to each contestant.

Over 5,000 poems were received, many of which were excellent, but the majority of writers lost sight of the strict conditions laid down, and omitted one or more metaphors.

The object was to get a poem which set forth these facts:

1.—That Ceylon and India Tea is PURE. A teaspoonful was mentioned, as that quantity is enough for an ordinary tea-pot.

2.—That to make the tea properly, the water must be absolutely boiling.

3.—That five minutes infusion is all that is needed.

4.—That the tea is wholesome and free from bitterness.

5.—That it may be drunk with or without sugar or cream.

6.—In teas from all other countries, the manufacture is entirely by the crude, ancient and unclean hand-rolling process.

In China and Japan Prussian blue and other deleterious substances are used for coloring, which, with other adulterations, make nerve disturbing decoctions.

The leaf of India and Ceylon Tea is of marvelous strength. It is picked every ten days, and, after "withering," is then rolled and manufactured entirely by machinery especially designed to eliminate all chance of contact with impurities by touch of the human hand, HENCE CLEANLINESS AND PURITY, COMBINED WITH FLAVOR AND STRENGTH.

These are the *great desiderata*, and can be found only in the machine manufactured teas of India and Ceylon; the only countries where tea is made exclusively by machinery.

No coloring matter or adulterant of any kind is used in their preparation. Their fine flavor is the natural bouquet, and is not artificial.

Care of Gloves.

LACES, ribbons, gloves and handkerchiefs should be kept in separate boxes. Do not commit the masculine vulgarity of rolling your gloves up in a tight little knot, but pull the fingers out straight and lay them away as nearly in the position of a new glove as you can.



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Insanity Prevented by
DR. KLINE'S GREAT
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Positive cure for all Nervous Diseases, Fits, Epilepsy, Hysteria and St. Vitus' Dance. No Fits or Nervousness after first day's use. Treatise and \$3 trial bottle free to Fit patients, they paying express charges only when received. Send to Dr. Kline, Ltd., Bellevue Institute of Medicine, 931 Arch St., Philadelphia, Pa.

Helps for Housewives.



IT is not necessary to raise a cloud of dust every time a carpeted floor is swept. Double two or three old newspapers, wet them, tear them in pieces, and squeeze them in the hands until they form little balls. Scatter them over the floor, raise the windows and sweep the carpet thoroughly. The most of the dust will be gathered into the papers, and the carpet will look fresher than if swept in the ordinary way. Upholstered furniture should always be covered while the sweeping is done.

Floors that are stained and oiled are easily kept clean. The material costs very little, and anyone can apply it. For an oak stain, take raw sienna, add a little umber to it and mix with half a pint of linseed oil, and one quart of turpentine. A tablespoonful of Japan dryer put into the turpentine will make it dry quickly. A cheap dark brown stain, which is better for old floors than a lighter color, is made by mixing one fourth of a pound of permanganate of potash in one quart of water. Apply with an old paint brush, and give the floor two coats if one does not make it dark enough. After the floor is stained, give it a coat of boiled linseed oil. If the oiling is repeated every Spring or Fall, your floor will always look well.

Linoleum or oil cloth should never be washed with hot water. Make a good suds of soft, lukewarm water and ivory soap, and wash your oilcloth, changing the water frequently as it grows dark. Nothing causes oil cloth to look dull and grimy so quickly as cleaning with insufficient water, or strong rosin soap. After having been all over the surface with soapy water, drying as the work proceeds, go over it a second time with a mixture of half skimmed milk and half water. It makes the oilcloth look clean and bright, and is very little trouble. This is the best method of cleaning stained and painted floors also.

Cane and rattan chairs can be cleaned a few times by washing with strong salt and water. After that you can stain them with any kind of wood stain. Scrub them with hot sapsuds, rinse well, and when nearly dry, apply the stain boiling hot. Two coats may be needed to give a uniform color, then apply a coat of varnish; or they may be painted with enamel paint, choosing white or some delicate color, and will always look well.

E. J. C.

On Stair Rods.

AFTER a household removal one often finds that the old stair rods are either too long or too short for further service in their former capacity. Nevertheless, there are various ways in which they may be utilized for household purposes—ways which I have tested. To begin with, my first use of them was in the windows, where, with the usual patent fasteners, I fixed the curtains up myself, thereby saving the workman. For small side windows the rods can always be cut. Then they are perfect for the back of washstands on which to suspend the splashers. A couple of hooks in the wall and a bow of ribbon at each end, and all is complete. Then again the rod may support a picture over a doorway, and last, but not least, it may act as the main support of an elegant drape over a fireplace.

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Either in Percale, Sateen, or Silesia, for Waist or Skirt. Positively unchangeable and of superior quality.

Nubian Fast Black

Stamped on Every Yard of the Selvage.

We will send a sample nipple on receipt of two-cent stamp for postage.

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HERE COMES MY BOTTLE.

The COLLAR on the
Davidson Health Nipple

Prevents COLLAPSE

And thereby COLIC. The pure Para Rubber will not make the baby's mouth sore. If you cannot obtain them of your druggist, take no others, but send 60 cts. to us for a sample dozen.



Patent No. 48

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Last Month's Prize Picture Puzzle.

JUDGING from the number of replies received, last month's puzzle seemed to afford a great deal of entertainment to our readers. The first correct solution was sent us by L. B. Harrington, of Quincy, Mass., who accordingly wins the first prize of three dollars; the second prize, two dollars, has been awarded to Mrs. David Hemphill of Chester, South Carolina.

"WINNING a husband," said a clever woman, "is only a pleasure, but keeping him is a penance. What I mean is, that more than two-thirds of the women who marry let their husbands slip through their fingers, because they are too lazy, too indifferent, or too ignorant to keep them. A girl wins a husband unconsciously. Ask any of your friends how they captured their other half, and they will tell you frankly, 'I don't know.' She may not know how she won him, but if she doesn't know how to keep him, the best thing for her to do is to find out."

WE want to reiterate that we will not knowingly insert any advertisement in MCCALL'S MAGAZINE that does not come from perfectly reliable parties or that is not strictly legitimate and correct. Should any of our readers, at any time, find them to be otherwise, that is, if they do not get what is promised they will confer a favor by writing the publishers at once.

AN old bachelor explains the courage of the Turks by saying that no doubt a man with more than one wife would be willing to face death at any time.



"Glizpah" Valve Nipples

WILL NOT COLLAPSE

and therefore prevent much colic. The valve prevents a vacuum being formed to collapse them. The ribs inside prevent collapsing when the child bites them. The rim is such that they cannot be pulled off the bottle.

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Your Time Used in Our Interest Will Secure These Premiums FREE.



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No Hooks
No Eyes
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Sews on Invisible Simple Practical



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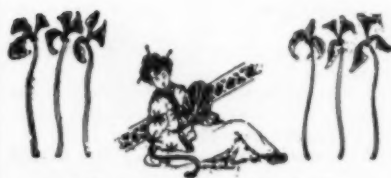
A wonderful convenience. Instead of hooks and eyes or buttons, for plackets, waists, belts, cloaks, and all ladies' and children's garments.

Endorsed by Dressmakers.
Fastens Easily and Stays So
You Hear It Fasten
The Blind can Fasten It

If your dealer hasn't it, send us his name and address, and postage for free samples to you.

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The Ball and Socket Fastener



Why Do Girls Giggle?

CERTAINLY not from mirth—the honest girlish merriment and love of fun which are so pleasant to see, and which we are so loth to check, feeling as we all do that life's sorrows come all too soon anyhow. No, it is not that, for were it so giggling would not be irritating and vexatious to onlookers, but would be indulgently tolerated like many noises dear to the youthful makers of them, but long ago given up with other childish things by their elders. One expects children to love the noise and movement by which they give expression to the exuberant animal spirits natural to healthy childhood, but there is a vast difference between this and the giggling in which girls of from about fifteen to eighteen so frequently indulge. The latter, instead of being a symptom of healthy vitality, always seems to indicate a nature tainted with a morbid self-consciousness, and having a tendency to hysteria.

Why will girls giggle? Surely if only they could see themselves as they appear to spectators, they would see how senseless and undignified they look as they give way on all occasions, regardless of their surroundings, to uncontrolled titterings. The average boy looks on them with amazement, and wonders how his sisters and their friends, whose scholastic attainments he begins to stand somewhat in awe of, can make such idiots of themselves. They may know a lot of algebra, Latin, Greek, and even half-a-dozen 'ologies of which he has no cognisance, but he can never think very much of creatures who behave like that, he thinks scornfully, and he probably thanks his stars that he isn't a girl!

Certainly it seems odd that present day girls, with their superior education, and their high aims to be and to do what is good and noble, and to take their part bravely in the battle of life, should have so little self-control, that at lectures, and in the streets, and in all sorts of public places, even some of the best of them will give way to senseless fits of giggling. The spectacle makes one feel that there is a screw loose somewhere in our system of discipline and training of the young, and that the sooner it is discovered the better. It would be well, if we could not teach our girls to give up giggling altogether, to make them see how foolish the indulgence of the habit makes them appear, and to give way to it only in the privacy of the four walls of home, where judgments passed on them are likely to be less harsh than in the outside world.

A RAILWAY CHAPEL.—The railway now being built across Siberia is by far the longest in the world, and is destined to become a great highway of the human race, connecting the East and West. The long distances across the steppes and the religious character of the people have given rise to the chapel railway carriages for Divine service. They are fitted up like an ordinary Russian church inside.

A Pink Subscription Slip is inserted in every copy of *McCall's Magazine* sent to our readers whose subscriptions have expired, and also in all sample copies sent to non-subscribers. Please use the same when sending in your remittance.

Some Fascinating Women.

HISTORY is full of the accounts of the fascinations of women who were no longer young. Helen of Troy was over forty when she perpetrated the most famous elopement on record, and as the siege of Troy lasted a decade, she could not have been very juvenile when the illfortune of Paris restored her to her husband. Strange as it may seem, the long-suffering spouse received the fair Helen, so says report, with unquestionable love and gratitude.

Pericles wedded the courtesan Aspasia when she was thirty-six, and yet she afterwards for thirty years or more wielded an undiminished reputation for beauty.

The beautiful and fascinating serpent of old Nile, Cleopatra, in whose history every woman is interested, was over thirty when Antony fell under her spells, and which never lessened until her death, ten years afterwards. Livia was thirty-three when she won the heart of Augustus, over whom she maintained her charm until the end.

Turning to more modern history, where it is possible to verify dates more accurately, there is the extraordinary De Poitiers, who was thirty-six when Henry II., then Duke of Orleans—at that time just half her age—became attached to and fascinated by her. She was held as the first lady and most beautiful woman at court up to the period of the monarch's death and the accession of Catherine de Medici.

Anne of Austria was thirty-eight when she was described as the handsomest queen of Europe, and when Buckingham and Richelieu were her jealous admirers.

Ninon, the most celebrated wit and beauty of her day, was the idol of three generations of the golden youth of France; and, behold, old ladies! take courage ye who still cling to youth and emulate its charms, Ninon was only seventy-two when the Abbé de Berais fell in love with her. True, in the case of this lady a rare combination of culture, talents, and personal attractiveness endowed the possessor seemingly with the gift of eternal youth.

Blanca Capella was thirty-eight when the Grand Duke Francis of Florence fell captive to her charms and made her his wife, though he was five years her junior.

Louis XIV., wedded Mme. de Maintenon when she was forty-three years of age. Catherine of Russia was thirty-three when she seized the Empire of Russia and captivated the dashing General Orloff. Up to the time of her death—sixty-seven—she seemed to have retained the same bewitching powers, for the lamentations were heartfelt among all those who had known her personally.

Mlle. Mars, the French tragédienne, only attained the zenith of her beauty and power between forty and forty-five. At that period the loveliness of her hands and arms especially was celebrated throughout Europe.

BACHLEY.—Why is a woman like Time?
Benedict—Because she never fails to get her man in the end.

Bachley—No; because she reveals all things.

FIREPROOF WOOD.—Fireproof wood is stated to be the newest American invention. During the past few weeks a series of tests has been applied, with most satisfactory results. It is also asserted that a well known manufacturer, who is identified with the steel and tinplate trades, regards it as a future rival to tinplate. The tests which were recently carried on in London gave proof of the wood being able to withstand heat at 900 degrees.

LAUGHING CAMERA, 10C.

The latest invention in cameras. You look through the lens and your stout friends will look like living skeletons, your thin friends like Dime Museum fat men, horses like giraffes, and in fact everything appears as though you were living in another world. Each camera contains two strong lenses in neatly finished leatherette case. The latest nitro-maker on the market creates beautiful effects of sport. Catalogue of 1,000 novelties and sample camera 10c., 5 for 50c., 10 for 90c. mailed postpaid. Agents wanted.

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Frying as an Art.

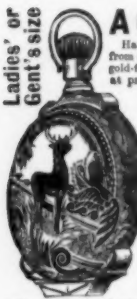
THE failure of so many cooks in frying is due to the fact that they "dry fry" everything, having no notion whatever of "wet frying." To "sauter," as the French call it, or "dry fry," is to cook food in a small quantity of hot fat and in a shallow pan. Omelets, pancakes, liver and bacon, chopped vegetables cut small, are samples of the sort of food which may be cooked thus. Small pieces of meat and fish may also be sauté, and when done are very good, although it is open to question whether they would not be much more satisfactory if fried in a larger pan with a more generous proportion of fat. When frying, articles should be in constant motion by jerking the pan to keep them from sticking, and they should be turned so that they may be equally cooked on both sides. To wet fry is to immerse in hot fat, and this method, of which cooks are so much afraid, constitutes real frying. The first necessity is to have enough fat to cover the food all over, so that the heat shall be conveyed to every part alike, above and below. This is not extravagant. It is, on the contrary, economical, as the fat can be used again and again. But the fat must be hot enough. A brown color or a crisp dry surface are the marks of good frying. Fat must not boil. It must be just hot enough to contract the juices of the meat and carbonize its surface. Fat has attained this condition when it is still, and when a fume rises from the centre. Throw a piece of bread into the fat; if it browns immediately the fat is hot enough; if it remains pale the fat must heat a little longer. The smaller the article to be fried the hotter should be the fat.

MOLLY.—Did you catch anything while you were fishing with Jack this morning?
May—Oh, yes. Jack.

B&C
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"WEREN'T you surprised, dear, when Robert proposed to you?" asked Miss Vinaigrette of a friend. "Oh, no; why should I be?" was the reply. "Oh, nothing," said Miss Vinaigrette, "only everybody else was, you know."

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A DELIGHTFUL VISION—Cont'd from p. 115.

"Then I am afraid, Vicomte, that you will have to wait."

Mr. Lovell waved his hand, affably, in the direction of the door. The Vicomte's countenance assumed a peculiar pallor.

"You are a curious person, Mr. Gerald Lovell."

"I have asked you, as a gentleman, to leave my studio."

"Monsieur, you are a coward!"

The painter's eyes gleamed. But he kept his temper pretty well, considering.

"You appear to have been taught singularly ill manners in your native country, sir. I will endeavor to teach you better manners here. Are you going? Or must I eject you?"

There was just a momentary hesitation. Then, grasping M. Berigny firmly by the shoulders, Mr. Lovell began to move him, more rapidly than gently, in the direction of the door. The Vicomte came forward, with the evident intention of interposing. There would probably have been a slightly undignified scramble had not a diversion been created by the opening of the door, and the entrance of Mr. Warren. That gentleman glanced from one person to another.

"I beg your pardon," he observed. "I hope I don't intrude!"

Mr. Lovell laughed, a little forcedly. His complexion was distinctly ruddy.

"Not at all! I wish you had come in sooner. The most ridiculous thing has happened."

"You know that picture of mine, at the Academy?" "This gentleman says that it's a portrait of his wife."

"Nonsense, you told me your dream yourself and how she kissed you."

Mr. Warren spoke in the innocence of his heart, but, at that moment, Mr. Lovell could have struck his boyhood's friend.

The Vicomte moved a step forward then checked himself. "Tell me, where is my wife at this instant?"

"I decline to give you any information of any kind whatever."

"He declines for the very simple reason that he has never seen your wife; isn't that so, Gerald?"

"You decline?"

The Vicomte uttered the words in a kind of strangled screech. His patience was exhausted. He seemed to think that he was being subjected to treatment which was more than flesh and blood could bear. He rushed at Mr. Lovell. Mr. Lovell, probably forgetting himself on the impulse of the moment—or he would have been more careful—swung the Vicomte round against the screen. It tottered, reeled, and, raising a cloud of dust, it fell with a bang to the floor!

It was a leaf out of Sheridan.

For an instant the several members of that little party did not distinctly realize what it was that had happened. Then they saw. There was a pause—a curious pause.

The lady, whose presence had been so unexpectedly revealed, stood behind the fallen screen, with the most charming air of innocence in the world, and she smiled.

It was she who broke the silence. She held out her hand to the Vicomte.

"Bon jour, Philippe!"

"Ah-h-h!" The Vicomte drew himself away with a sort of shuddering exclamation.

"Antoinette! It is you! It cannot be!"

"My dear Philippe—why not?"

"Why not? She asks why not!" The Vicomte held out his hands, as though he appealed to the eternal verities. "Traïtress! The Vicomte's gesture was worthy of the tragic stage—in France. The lady still held

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out her hand, and still she smiled.

He raised his hand with the intention of striking the artist on the cheek. Mr. Lovell never flinched; but the lady, rushing forward, caught her husband by the wrist. She looked at him, still with laughter in her eyes.

"Try not to be insane."

The Vicomte glared at her with a glare which, at least, was characteristic.

The lady turned to the artist.

"Monsieur, I offer you ten thousand apologies, which my husband will one day offer you himself, as becomes a gentleman of France."

The Vicomte repeated his inquiry:

"Victor, why do I not kill this woman?"

Only a shrug in reply. The lady went on:

"You have immortalized my poor face, Monsieur; my husband insults you in return."

"One night, Monsieur, my husband locked me in my room. He designed to make of

Concluded on page 120.

Answers to Correspondents.



Notes and Queries on Dress, Fashion,
The Household, Etc.

RULES FOR CORRESPONDENTS.

1. Our readers are cordially invited to use this column freely. If you require any information, write to us and we shall be happy to answer you to the best of our ability.
2. Letters requiring answers in next month's number should be forwarded as early as possible in the month, but not later than the 1st. of the month previous to date of issue, to ensure reply.
3. All letters should be addressed to the Editor of McCall's Magazine, 142-146 W. 14th St., New York City.

E. J. M., "SUBSCRIBER."—1. A preparation of bay rum and quinine which you can purchase at any large druggists will prevent the hair from falling out and increase its growth. 2. Read article on "Our Sensitive Skins and How to Take Care of Them," published in "QUEEN OF FASHION" for March 1897.

"SYLVA."—There is a popular superstition that it is unlucky to be married in May. I never heard of any month that was considered especially propitious for the marriage ceremony. Some married people will tell you that twelve months in every year are unlucky for weddings. One date is as lucky as another. 3. Friday is considered unlucky.

B. E. S. S., Hayton, N. Y.—For the freckles try a lotion made of one pint of rain water, one wineglass of lemon juice and five drops of essence of rose. These ingredients must be thoroughly mixed and kept in a corked bottle. 2. By all means let your hair grow long. Sixteen is too old to wear it short unless compelled to do so by illness. 3. A girl should never offer to give her picture to a man. If he wants it he will ask her for it.

Mrs. E. W. M.—Write to the Woman's Exchange, East 30th. st., New York City and they will probably send you the information you desire.

GOLDIE.—About the middle of August is the best time for slipping house plants, as the slips have plenty of time to grow large and strong before they are taken in the Fall.

M. H., Buffalo, N. Y.—There are no special rules in regard to this subject, it is entirely a matter of choice. Mourning is a sort of protection from the frivolity of the world and it is perfectly proper for a girl to wear it for her fiancé.

KENNETH, Minnesota.—Put a tiny pinch of refined borax in the basin every time you wash your face and occasionally use a little good toilet powder.

BUTTERFLY.—1. See last month's answer to Florence. 2. It is more fashionable for a girl to wear her hair in one braid than in two.

CONSTANT READER.—Rub a little olive oil on the scar. Read article on "Sensitive Skins" published in our March number.

A SUBSCRIBER, Michigan.—Wash your face at least once a day with a good tar or sulphur soap. Bathe the skin with warm



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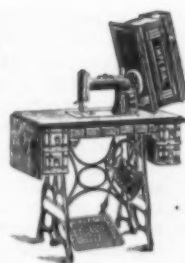
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water and then use the following lotion: Milk of Sulphur 2 drs.; ether $\frac{1}{2}$ oz.; alcohol 3 drs.; refined glycerine 3 ozs.; rosewater 6 ozs. The lotion should remain on the skin for a minute and then be dried with a soft handkerchief.

C. C. Owosso, Mich.—Look over your file of "The Queen of Fashion" for last year and you will find described in the different issues many interesting games and evening diversions suitable for your purpose.

H. E. G., New Haven, Conn.—"The Little Bush of Blackberries," is an old English folk-lore tale of uncertain origin. I am sorry that I do not know the other story you mention.

LOLA H.—A fiancée usually wears a ring on the third finger of her left hand, although this custom is not strictly adhered to nowadays, some girls never wearing an engagement ring until within a month of the date of the wedding.

Mrs. R. C. W.—Thanksgiving Day is always the last Thursday in November.



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WOMEN'S IDEAS PUBLISHING CO., Philadelphia, Pa.

A DELIGHTFUL VISION—Cont'd from p. 118.

me a prisoner. Why? Ah, do not ask me why! When he had left me, I escaped, not by the door which he had locked, but by a door he had not noticed. This door led into an apartment in which there was a stranger sleeping. I was but an instant in that apartment—but the instant in which it was necessary to pass through. The sleeper never spoke to me; he never saw me with his waking eyes. But, even in his sleep, my poor, frightened face so flashed upon his brain that, even in his waking hours, it haunted him so that he made of it a picture—a picture of that vision of the night!"

The Vicomte approached closer to his friend. He addressed him in a sort of confidential, but still distinctly audible, aside:

"Victor, is it possible that this is true?"

"Monsieur, this morning I was at your Academy. I saw my own countenance looking at me from the walls. For the first time I learned that my poor, frightened woman's face had appeared to a sleeping stranger in 'A Delightful Vision.' Oh, Monsieur, Monsieur!"

The lady covered her face with her hands. It would, perhaps, be rash to say that she cried; but, at least, she seemed to cry, and if it was only seeming, she did it very well.

"Victor," again inquired the Vicomte of his friend, "is it possible that this is true?"

The lady, uncovering eyes—which actually were sparkling with tears—continued to address the artist:

"Monsieur, I will not speak to you of my love for my husband—my Philippe! I will not speak to you of how we have been parted for a year—a whole, long year—*mon Dieu*, Monsieur, *mon Dieu*! I will not speak to you of how, every instant of that long, long year I have thought of him, of how I have yearned for him, of how I have longed for one touch of his hand, one word from his lips, one glance from his eyes. No, Monsieur, I will not speak to you of all these things. And for this reason: That, with me, all things are finished. I go, never to return again. My face—you have made immortal; the rest of me—will perish. For the woman whose heart is broken there remains but one place—the grave. It is to that place I go!"

The lady had become as tragic as her husband—even more so, in her way. She moved across the room with the air of a tragedy queen—Parisian. The Vicomte was visibly affected. He fastened a convulsive clutch upon M. Berigny's arm.

"Victor, tell me, what shall I do? Advise me, oh, my friend! This is a critical moment in my life! It is impossible that I should let her go. Antoinette!"

The Vicomte advanced, just in time, between the lady and the door.

"Monsieur, I entreat of you this last boon, to let me go. You have insulted me in the presence of a stranger; for me, therefore, nothing else remains. You have inquired if you should kill me. No, Philippe, you need not kill me; it is myself I will kill!"

"Antoinette!"

"I am no longer Antoinette; I am the woman whose happiness you have destroyed. It is only that when I am dead that you will learn what is written on my heart for you."

"Antoinette," the strong man's voice faltered, "Antoinette, am I never, then, to be forgiven?"

There was a momentary pause. Then the lady held out both her hands. "Philippe!"

"My heart! my soul! thou treasure of my life! thou star of my existence! Is it possible that a cloud should have interposed itself between thy path and mine?"

He took her in his arms. He pressed her to his breast. M. Berigny turned away. From his attitude it almost seemed as if the soldier—the man of ramrods and of bayonets?—wiped away a tear.

"Philippe! Take care, or you will derange my hat!"

"Antoinette! My beautiful, my own!"

"Philippe, do you not think you should apologize—take care, my friend, or you certainly will derange my hat!—to the stranger who has made immortal the face of the woman who loved you better than her life—my friend, take care;—who has made her appear on canvas so much more beautiful than she is in life?"

"No, Antoinette, that I will not have. It is impossible. Beauty such as yours is not to be rendered by a painter's brush!"

"If that be so, all the more reason why we should be grateful to Mr. Lovell for endeavoring the impossible."

The lady peeped at Mr. Lovell with the quaintest malice in her eyes.

"Certainly, Antoinette, there is something in what you say. And, after all, it is a charming painting. I said, Victor, when I saw it, there can be no doubt, as a painting, it is charming—did I not say so?" M. Berigny inclined his head. With his handkerchief the Vicomte smoothed his moustache. He advanced towards Mr. Lovell: "Monsieur, a Frenchman—a true Frenchman—seldom errs. On those rare occasions on which he errs he is always willing, under proper conditions, to confess his error. Monsieur, I perceive that I have done you an injustice. For the injustice which I have done you—I desire to apologize."

Mr. Lovell smiled. He held out his hand. "My dear fellow! There's nothing for which you need apologize."

The Vicomte grasped the artist's hand in both of his.

"My dear friend!" he cried.

"Philippe," whispered the lady into her husband's ear, "do you not think that you would like Mr. Lovell and his friend to favor us with their company at luncheon?"

The Vicomte seemed to think he would. They lunched together—all the five! Why not?

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Mother—One that has been given to your father to post.

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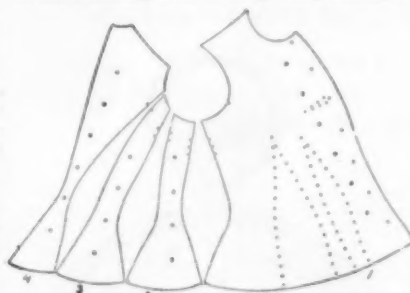
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material the same size as the lining. Baste lining and material together on the tracing for a guide to sew by. This retains the shape of the pattern. The lining should be basted a trifle fuller than the material lengthwise. Next baste your garment closely, with the exception of the shoulder and the under-arm seams, which should be pinned on the outside. It is now ready for fitting. Try on and pin the garment together where traced on the front, and shape to the figure. If the garment is too tight or too loose, alter it where the large seams are on the shoulder and under the arms. It can also be taken in or let out in the centre of the back, but never alter the darts or side seams, and do not cut off the darts until the garment is fitted. Before making the collar, fit the stiffening and shape it to the neck when fitting, and put a tracing where it sews on. When your seams are stitched they should be notched and thoroughly pressed open. Put bone casings on very full, and if bones are used they should be soaked to make them pliable enough to bear the needle. Both sleeves and skirts can be lengthened or shortened at the bottom. Put the inner seam of the sleeve to the notch in the arm hole. Do not forget to allow all seams for making. In cutting always double the material. Place both right sides together. Care should be taken to have the material run the same way. Cloth should be cut with the nap running down, velvet up. To match figured or striped goods, pin the figures together before cutting. The secret of dressmaking is in basting and pressing.



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The notch in piece No. 1, at the arm size, indicates, where to place the inner seam of the sleeve.

Allow for Seams not less than one inch on inside of piece No. 1, and right side of piece No. 2. Allow $\frac{1}{2}$ inch on left side of piece No. 2, and on each side of pieces Nos. 3 and 4, and one inch on shoulder seams, front and back.

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46	DATE.....189
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No. 1672

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The York,
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How to Take Measures for Patterns.



Measurements for McCall Patterns.

Garments requiring Bust Measure.—Pass the measure around the body over the fullest part of the bust—close under the arm—a little higher in the back—draw closely, not too tight.

Garments requiring Waist Measure.—Pass the measure around the waist—draw moderately tight.

Ladies' Sleeves.—Pass the measure around the muscular part of the arm (about one inch below the arm-hole), drawing the tape closely.

Ladies' Capes.—Small size—corresponds with 32 and 34 inches—Medium size—36 and 38 inches—Large size—40, 42 and 44 inches—bust measurements.

Measurements for McCall Patterns.

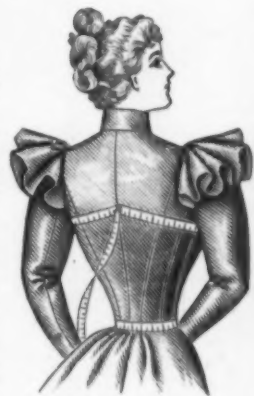
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Mens' and Boys' Garments.—Coats, Vests, etc. Pass the measure under the jacket, around the breast, draw moderately tight.

For Trousers.—Pass the measure around the waist.

For Shirts.—Pass the measure around the collar-band, and allow one inch. When ordering patterns for Boys, give the age also.



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Either of these rings, No. 882 and No. 941, will be sent **Free**, post-paid, for two subscribers to "McCall's Magazine." They are rolled gold rings. Good quality. No. 882 is set with pearls and turquoise. No. 941 is set with single white stone.

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Vaseline is an article that has been on the market for twenty-five years, and its merits are so great that it stands entirely alone. It is a product of petroleum, refined by processes of filtration just as sugar is refined. "McCall's Magazine," by a special arrangement with the "CHESEBROUGH MFG CO., THE ONLY MAKERS OF VASELINE," is able to offer a chest of Vaseline remedies that should be in every house. Let it be distinctly understood that only one "Chest" will be sent to any address. The "Chest" contains:

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- 1 Tube Vaseline Camphor Ice,
- 1 Jar Vaseline Cold Cream,
- 1 Two-Ounce Tube Pure Vaseline,
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Address THE McCALL COMPANY,
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